

# SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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# ART IN LIFE AND SCHOOL

DR. RAY FAULKNER

Head, Department of Fine and Industrial Arts

Teachers College, Columbia University



TEACHERS of art and all the pupils in every school live in a real world of art. This world of art, existing on every side of pupils and teachers, touches and influences all their activities—their thinking, their feeling, their doing.

- Consider a typical day. One of the morning's first problems is the choice of clothes to be worn that day. Even if there are only two garments and a few accessories from which to select, this situation is an art problem, an opportunity to select and combine well—or poorly. When one considers the importance of our personal appearance, it seems strange indeed that clothing selection has received so little attention in school art programs.

- The homes in which we live, whether they be rented rooms or personally owned homes, is a more extensive art problem. Our homes are direct expressions of us. If they are colorless, it can mean only that we are colorless. If they are confused, disorganized arrangements showing little thought for order and organization, then it must mean that we are not orderly. Perhaps even more clearly than our dress or our speech do our homes express our personalities. However, our homes are not only expressions of our personalities, but are potent factors in shaping our future development. Our living

quarters influence us to a far greater degree than is generally admitted. Studies by psychologists and our own daily observations reveal that color and form have very real effects on our behavior. The teacher of art can hardly afford to ignore this.

- Then we come to the school building. What impression does it make? Does it look inviting, forbidding, or just plain dull? Are the halls cheerful? Are the bulletin boards well arranged, or do they contain a strange miscellany of unarranged notices? Does the building boast stimulating pictures, or dull, sepia prints, or no pictures at all? Are the classrooms painted cheerful colors, or are they all "schoolroom brown"? Does the general appearance of the classroom stimulate an active interest in art? More important, *is it a demonstration of what art can do?* How well is the schoolyard landscaped? Do the pupils have any appreciation of the planting that is—or could be—there?

- The homes and schools are only units in the community. There are parks, boulevards, and public buildings, all of which belong definitely to the field of art.

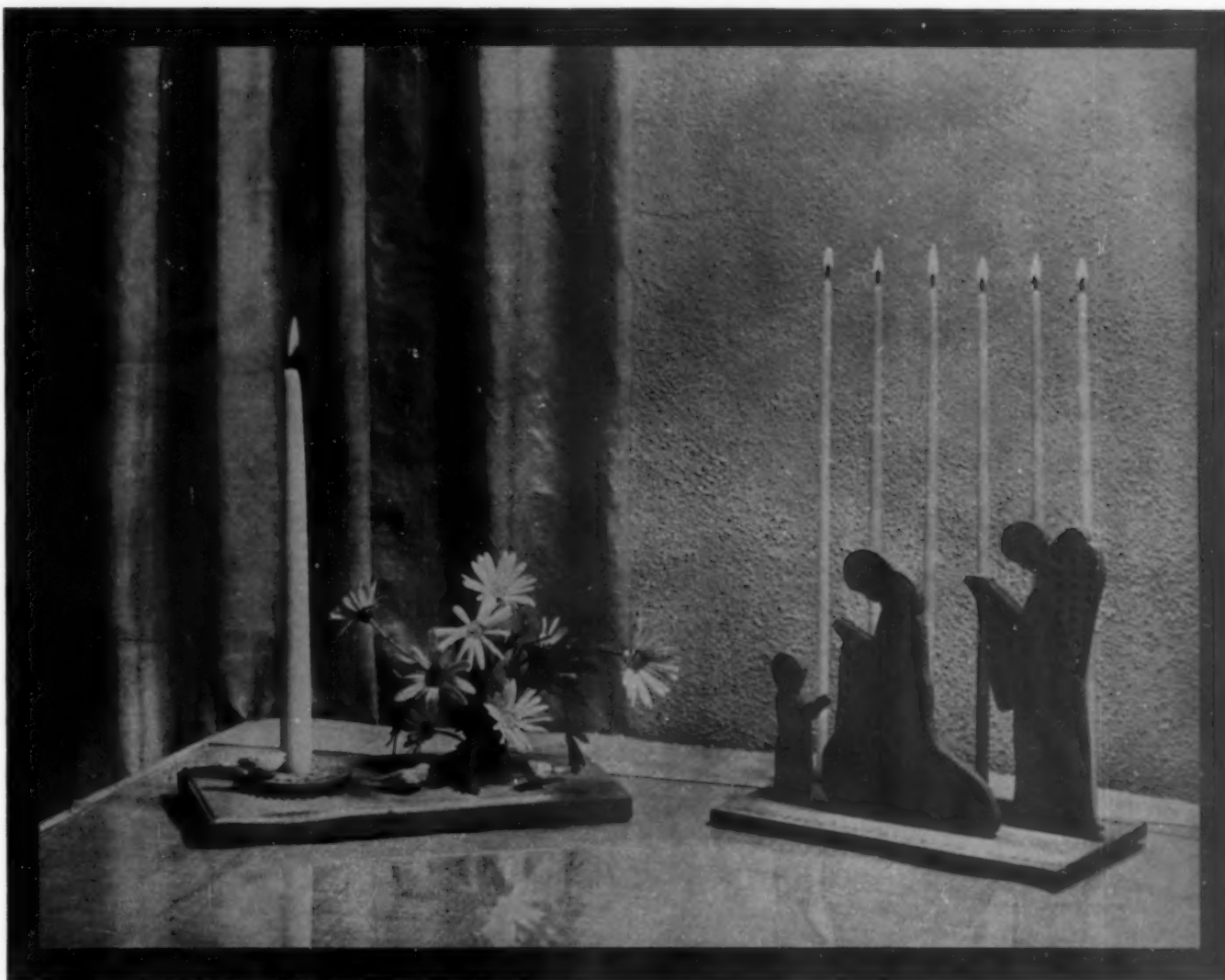
- And there are the many products of commerce and industry which we see and use every hour. There are stores whose shelves are lined with packages of all degrees of excellence in design. There are furniture stores showing both well-designed pieces and others which are badly proportioned, loaded with poorly planned ornament, heavy and out of scale with the modest home. Are the teachers and pupils aware of these differences? Does art become active in their lives?

- This world of art about which I have been writing is as real and vital to people living today as was the art of Periclean Greece, of Imperial Rome, or Medieval Paris, or of Renaissance Florence to the citizens of those communities. The art of today is important to our pupils because it is their art. It belongs to their pattern of existence. It directly influences their lives. It is no myth, no make-believe. It is there in brick, stone, paint, glass, wood, textiles. It belongs to their own communities, to their own age.

- What about creativity, self-expression? So far they have not been mentioned. Does this mean that they are ignored? No, indeed! These arts discussed above offer magnificent opportunities for creative work—problems in which the pupil does creative problem-solving, situations in which he develops creative appreciation. Needless to say, if the activities are creative, the pupils express themselves. We have somehow come to believe that these real art problems hamper creativity, but nothing could be farther from the truth. Creative self-expression is not the monopoly of drawing and painting.

- It seems strange with such rich opportunities at every art teacher's door that there should ever be any lack of teaching materials, any dearth of inspiration, any lag in enthusiasm on the part of the pupils. Yet, we have often turned our backs on these great resources. We have sought the far away, the precious, the remote. We have become enamored of the "Old Masters" as though there were not "New Masters" living in our midst. We have lost contact with reality through problems so abstract, so remote, that no child could ever apply them to his own life.

- The great values of art instruction come when it changes the lives of the pupils. Art instruction which the pupils shed like a duck sheds water is hardly worth while. We live in a real world of art. Here is our beginning and here is our end.



These were created by children for use in a specific place in their homes

## MATERIALS...TOOLS AND FUN

BERNICE V. SETZER, Associate Director of Art

Des Moines, Iowa



MATERIALS speak their own language and through the use of materials people of all ages have translated their inner emotions and inspirations into tangible form. Personally I am convinced that we derive our greatest joy and satisfaction from the things we use in daily life—objects which are close to us which we know to be useful and beautiful. For too long most people have taken for granted the common things with which they come in daily contact. Is there not an ever-increasing responsibility as well as a challenging opportunity for the art teacher to help all people and particularly children to become more sensitive to the subtle beauty of the objects and materials with which they come in daily contact? Today we accept the automobile as a *necessity* but the science of the engineer and the skill of the fine artist have created and produced a car which is as beautiful as it is useful. And we like it. Why? Because common materials serving a useful purpose have been used in an uncommon way.

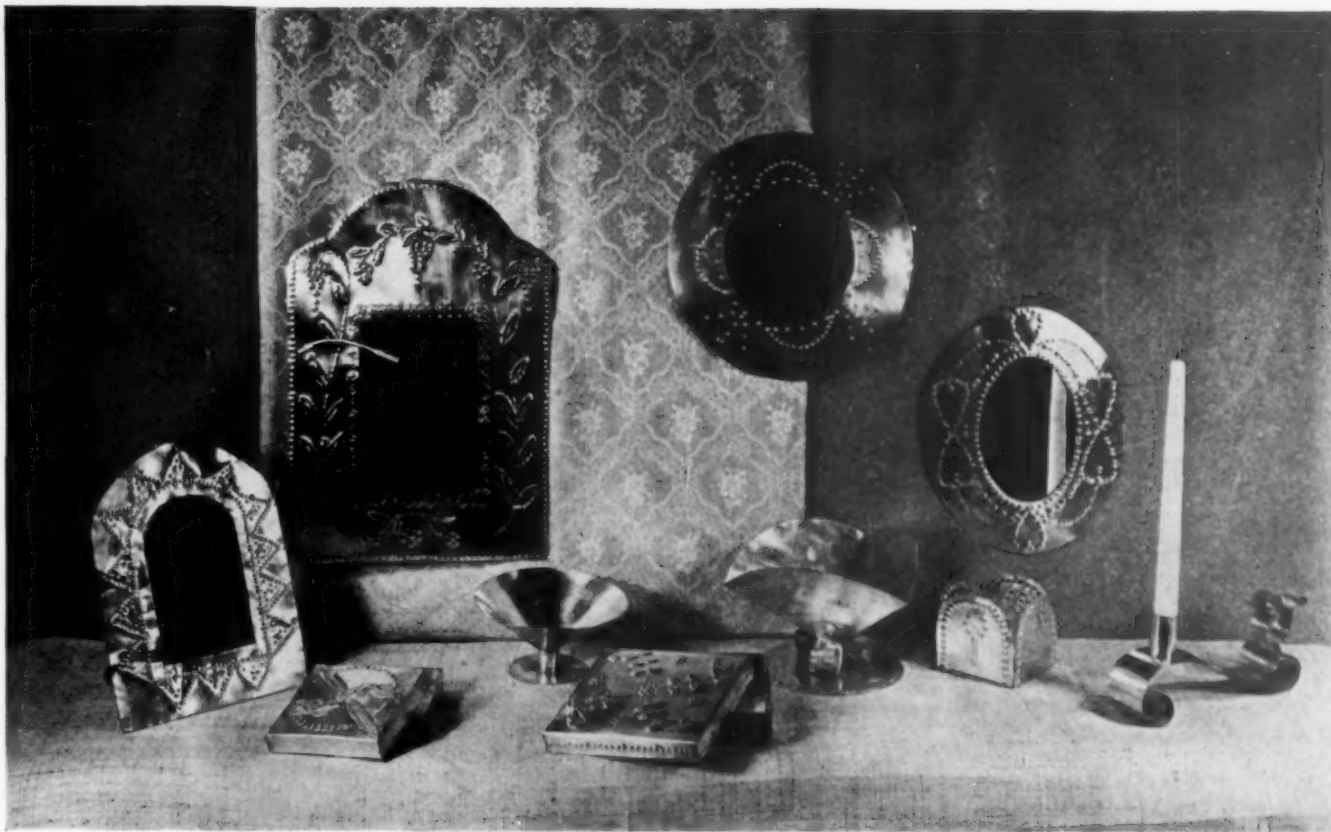
- Boys and girls, as well as adults, are eager to manipulate all kinds of materials. In many of our schools a wide variety of raw materials and tools are being used by the youngsters and the creative results have been a great source of satisfaction to the children themselves. These materials such as wood, clay, tin, pewter, iron, etc., are transformed as if by magic and things *are made*. These youngsters come to the art room to *create* and we find where freedom has been granted and where sufficient respect has been established, the projects are almost infinite in kind and amazing in character.

- Three very definite steps must be taken in making anything—first, the inspiration or the idea which is the source of creation; second, crystallizing the idea into a plan or a design; and third, constructing, building or executing. To have an inspiration is one thing; to execute it is another; but without the key which links the two together the result does not give satisfaction to the creator or to the observer. This key is *design*. We are stressing the simple elements of design in everything the children do whether it is the







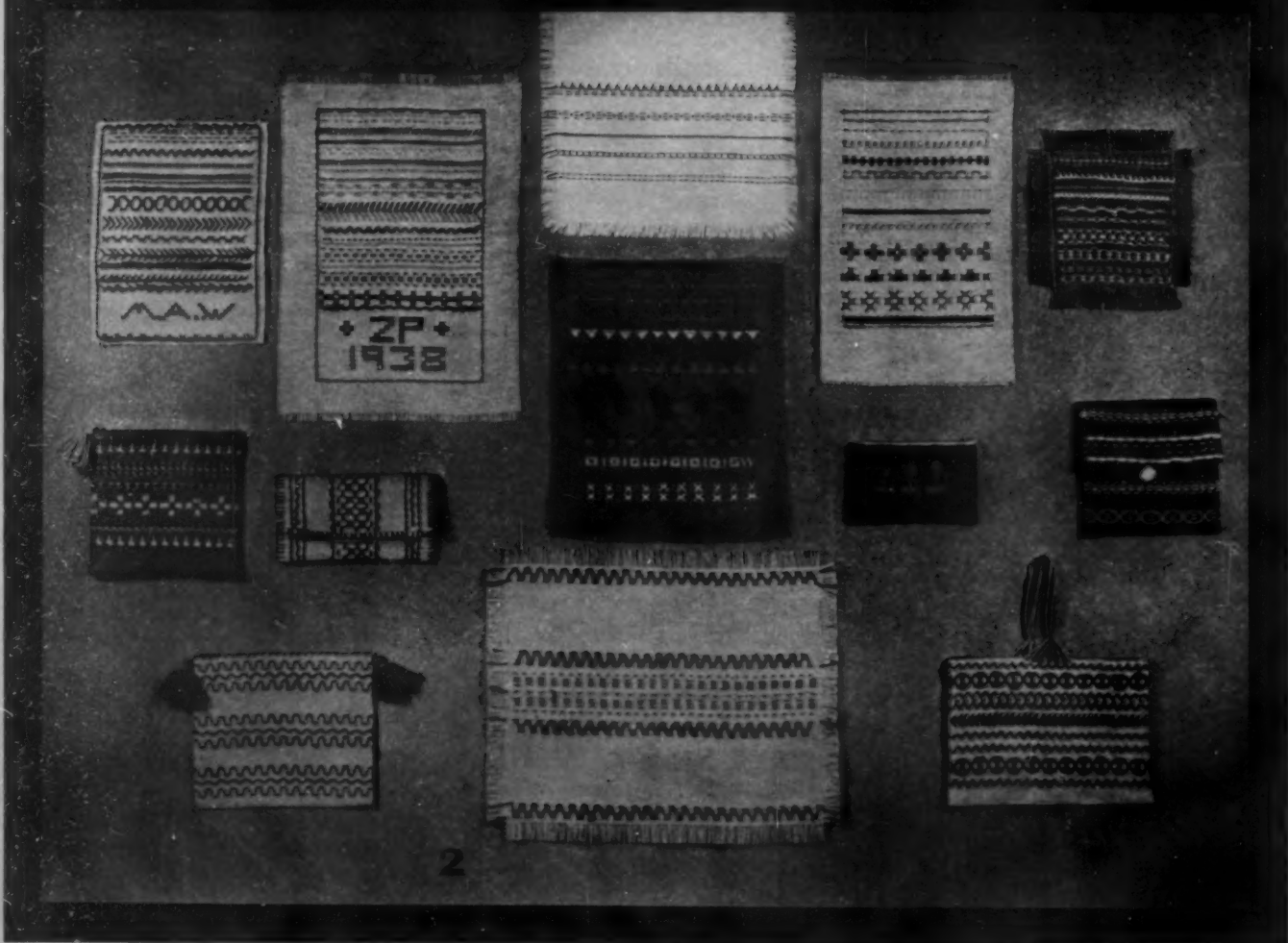
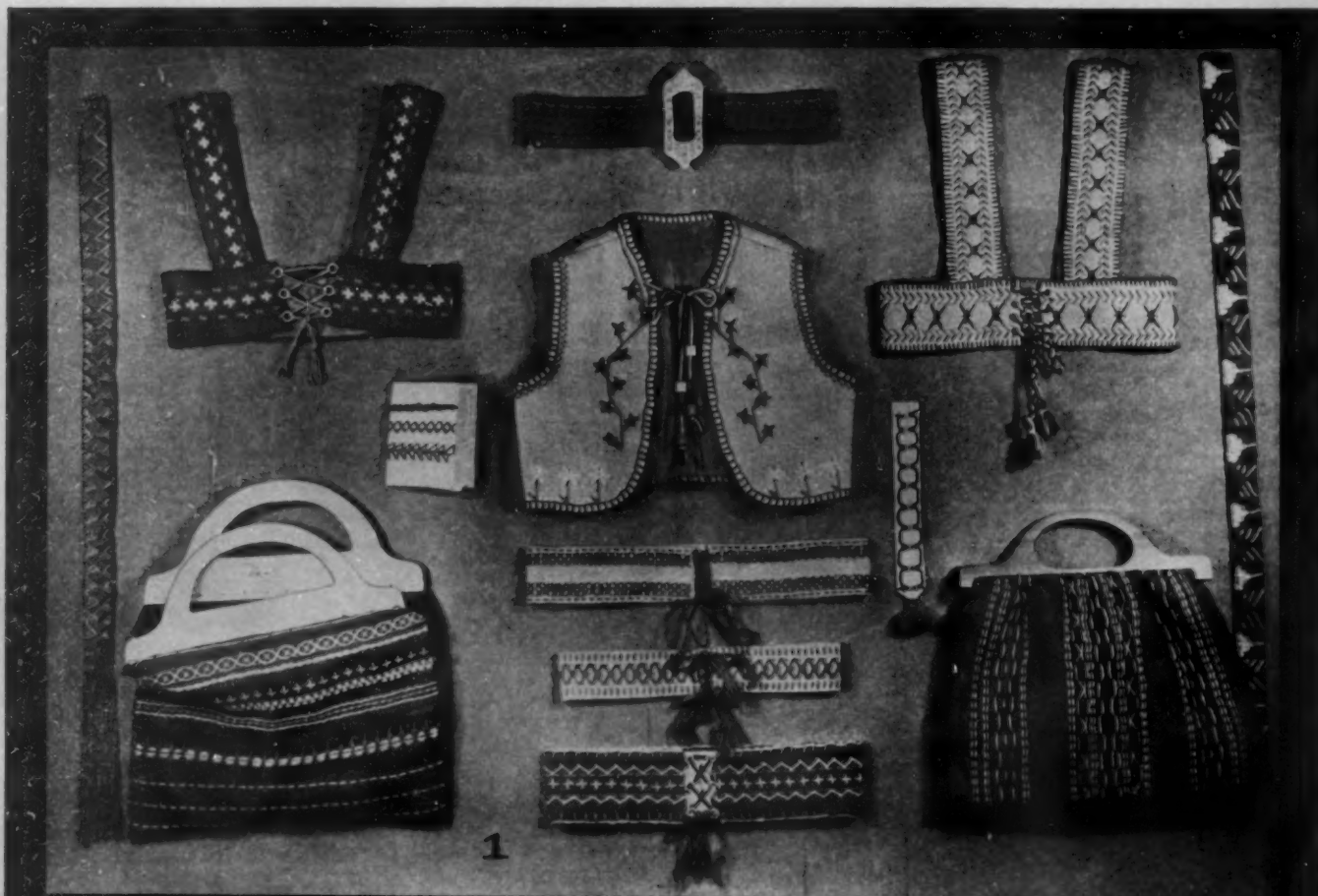


Useful articles made of tin

- |          |            |              |  |
|----------|------------|--------------|--|
| 7. Gold  | 9. Lead    | 11. Pewter   |  |
| 8. Brass | 10. Nickel | 12. Chromium |  |
|          |            | 13. Bronze   |  |
- B. Suitable things to make from tin
- |                   |                       |
|-------------------|-----------------------|
| 1. Candle holders | 8. Toys               |
| 2. Bookends       | 9. Lanterns           |
| 3. Trays          | 10. What-not shelves  |
| 4. Bowl holders   | 11. Tiles             |
| 5. Ash trays      | 12. Flower containers |
| 6. Sconces        | 13. Matchboxes        |
| 7. Boxes          | 14. Mats              |
- C. Tools we used for tin work
- |   |                    |
|---|--------------------|
| 1. Tin snips                                    |                    |
| Large tin snips are better for straight cutting |                    |
| Small snips are better for cutting curves       |                    |
| 2. Hammer or mallet                             | 5. Vise            |
| 3. Soldering iron                               | 6. Wood blocks     |
| 4. Files (metal)                                | 7. Pliers          |
|   | 8. Embossing tools |
- D. Materials we used for tin work
- |           |               |             |
|-----------|---------------|-------------|
| 1. Tin    | 4. Wood       | 7. Pencils  |
| 2. Solder | 5. Steel Wool | 8. Ruler    |
| 3. Flux   | 6. Rags       | 9. T-square |
|           |               | 10. Paper   |
- E. How we cared for tools
1. Tin the soldering iron before using
    - Tin by:
      - Filing point of iron
      - Heating the iron
      - Applying Flux to point
      - Applying solder to point
  2. Keep soldering iron sharp by filing
  3. Keep tools in proper place
  4. Use tools for right purpose and only for work, not to play with
- F. How we worked with tin
1. We planned a suitable design for tin
  2. Keep design simple
  3. Check on design
  4. Trace on tin
  5. Cut pattern out of tin with large tin snips or small ones
  6. Bend tin
  7. Emboss design or Hammer design or Decorate with cut-tin decorations soldered on
  8. Solder parts together with soldering iron
  9. Polish tin piece with rags and steel wool
- G. What we learned about taking care of ourselves when working with tin
1. Not to bother anyone
  2. Not to run with sharp tools in hand
  3. When walking, keep points of tools down
  4. Not to waste materials
  5. Help others if you can
  6. To wait your turn for help
  7. To keep busy
  8. To share our tools
- H. Problems we met in working with tin
1. To bend tin evenly
  2. To cut circles smoothly
  3. To solder with point of iron
  4. To think of suitable designs for tin
  5. To keep design simple
  6. To be neat in our work
  7. To keep quiet ourselves when worknoise is going on



Tin Sconces. Students of Smouse School. Original design



#### 1. STITCHERY—FOURTH AND FIFTH GRADES

Applied stitchery on useful articles created by children in different schools. Buckle on belt at top was designed and carved by boy who made the belt. Handle on bag in left of photograph made by child

2. STITCHERY—showing the simple samples where fundamental stitches were learned and some of the applied stitchery. Des Moines Public School



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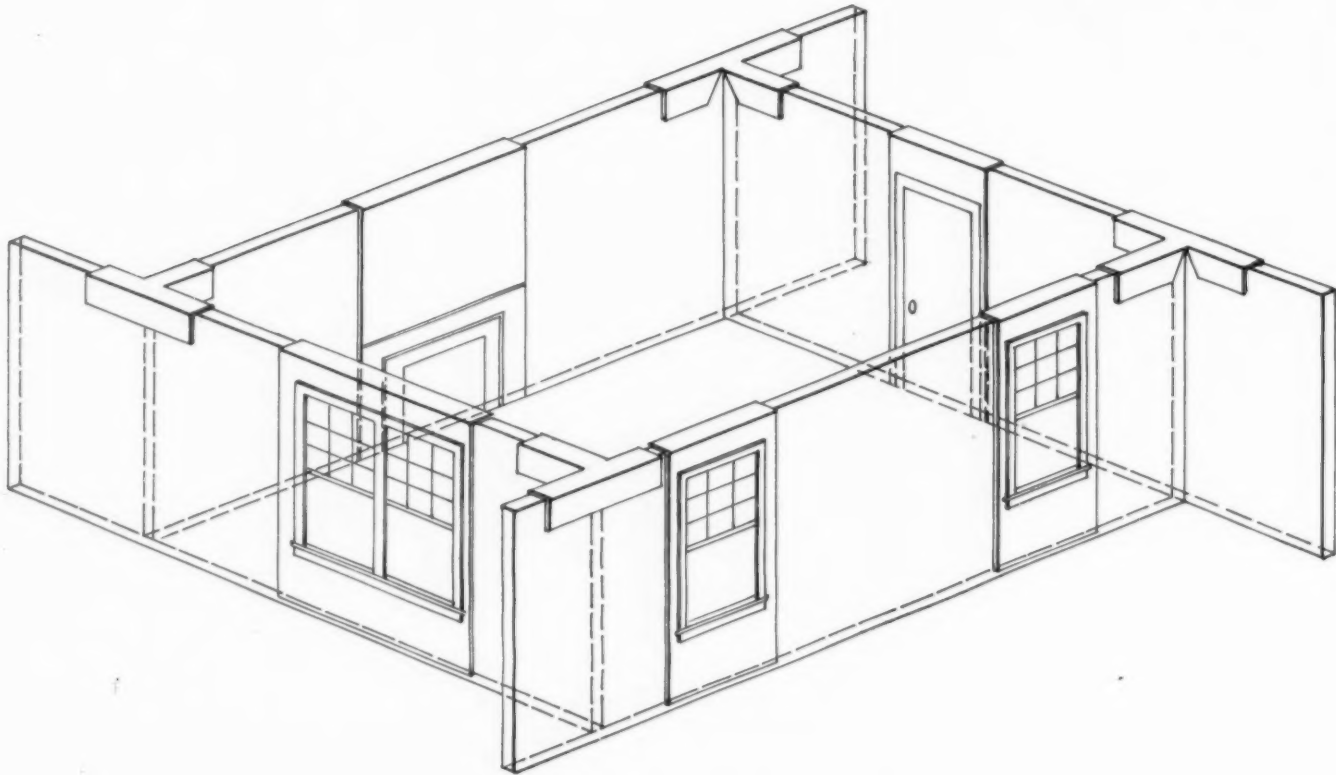
This costume design project involves water color rendering and is a fine opportunity for creative composition. Garfield High School, Seattle, Washington. Art Instructor, Herminia Biba



# SIMPLIFIED FURNITURE ARRANGEMENT

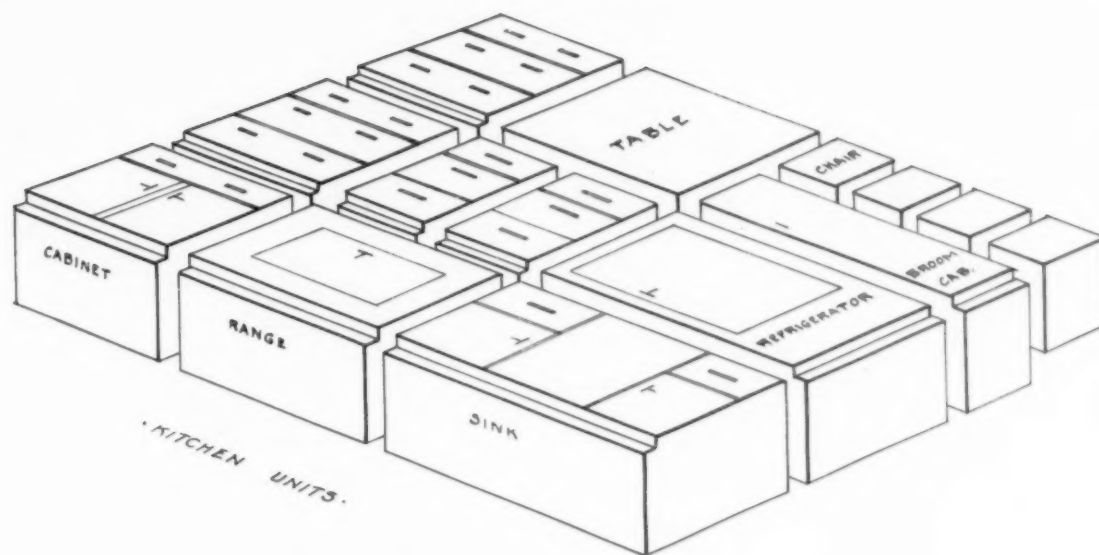
RHODA ALLEN, B. S., M. A.

Technical High School, Springfield, Massachusetts

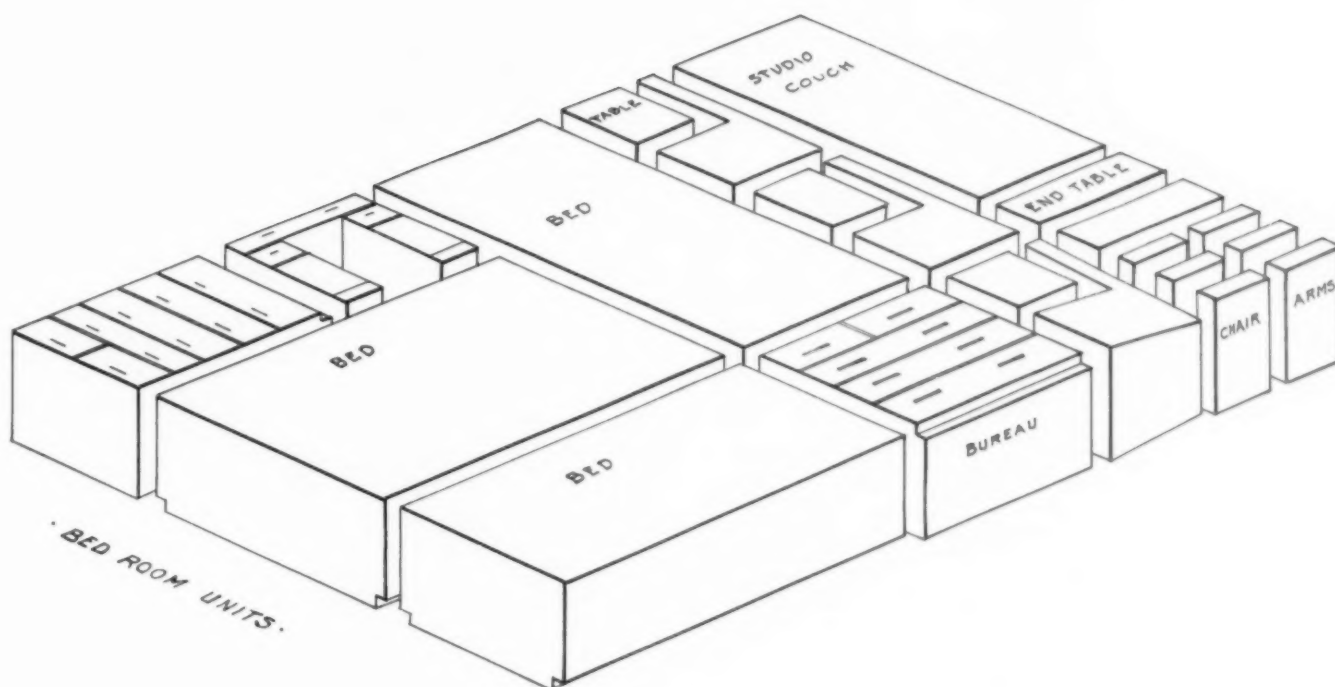


WE HAVE worked out sets of block furniture on a one-half-inch scale, thus providing means by which students in Interior Decoration classes demonstrate practical furniture arrangement.

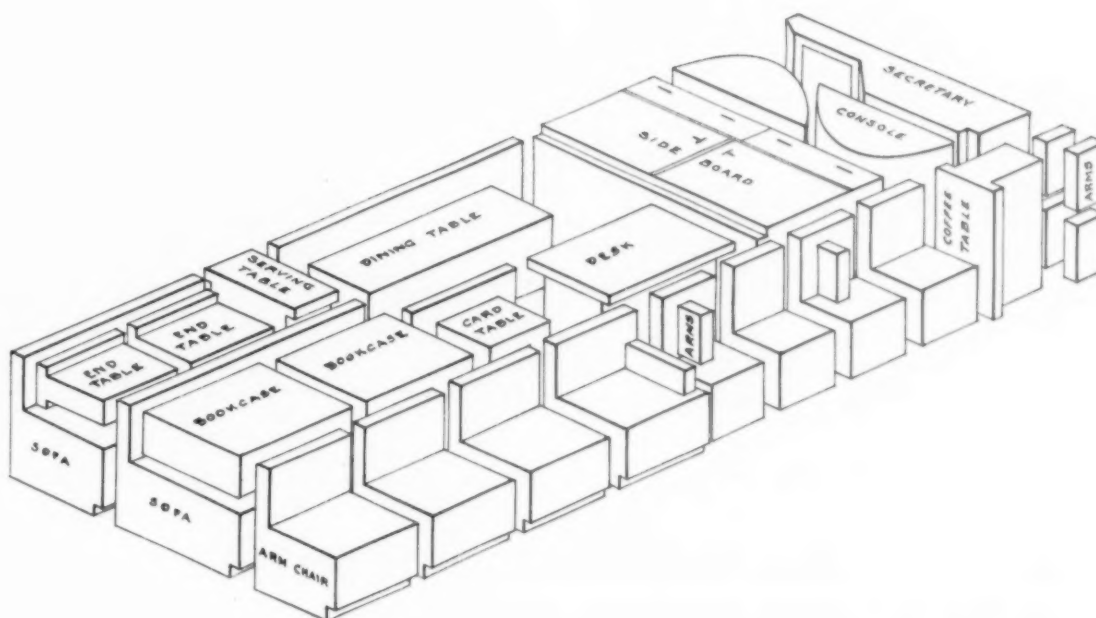
- The kitchen and bedroom sets are cut from one-inch maple, walnut, mahogany, gumwood, or pine. The one-inch thickness allows one-quarter inch for working, leaving an average depth of three-quarters of an inch; or eighteen inches for the width of cabinets, bureaus, etc.
- The living- and dining-room furniture units are cut from one and one-half inches thick.
- Linoleum of various colors, checked off in one-half-inch squares, for the floor units, provides interesting experience in color and texture when used with various kinds of wood.
- We have set up a room with walls of transparent Trafford on which are hung printed windows, doors and fireplace. These walls can be adjusted to illustrate any desired size of room and the wall openings can be moved to any location.
- This material is of especial value to students unskilled in drawing and provides concrete subject matter for class discussion and illustration.



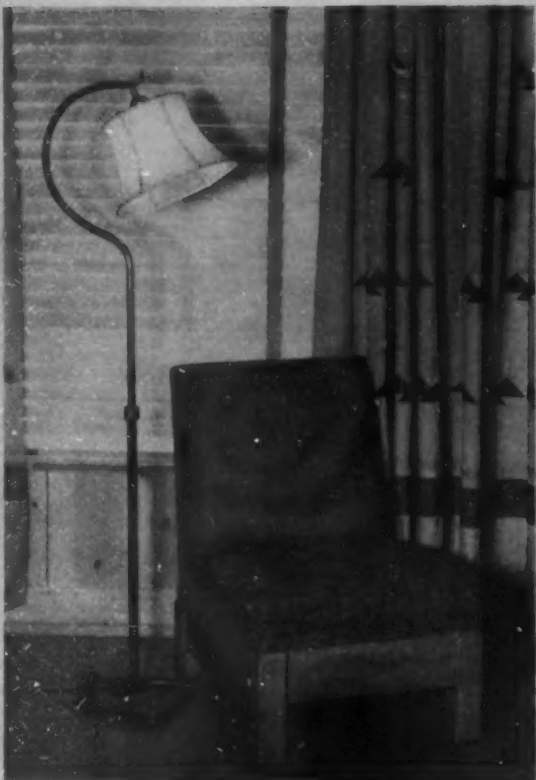
KITCHEN UNITS.



BED ROOM UNITS.



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o



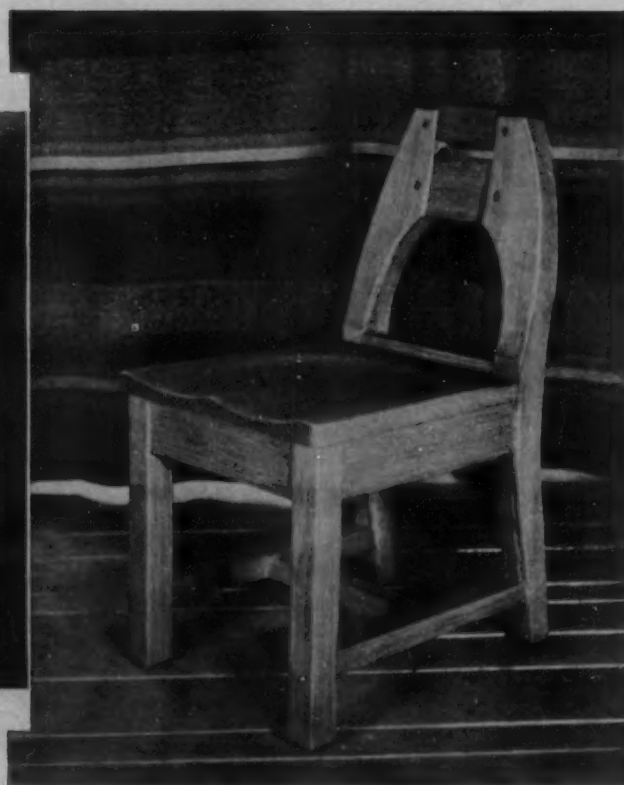
Wrought-iron lamp with rawhide shade, chair with hand-woven upholstery, and applique hangings



Wheelbarrow seat for outside terrace, Timberline Lodge, Oregon



Applique hanging of the fish and wave pattern. Background in terra cotta, waves in green and fish in black with yellow bellies. Timberline Lodge, Oregon



Dining room chair against dining room hanging which is woven in horizontal bands of soft wood brown, rust and three smaller stripes in shades of green



# Timberline Lodge

MARGERY  
HOFFMAN SMITH

State Director  
Federal Art Project  
Oregon

Bedroom, showing  
hand-hooked rugs  
and water color  
studies of wild  
flowers, also  
wrought-iron  
andirons



The Lodge



THROUGH the channels of WPA there came to the inhabitants of the State of Oregon an unusual opportunity of using relief labor to build for themselves a recreational hotel on the slopes of Mt. Hood. Easily accessible from the City of Portland, Timberline Lodge—a completely modern hostelry—stands dramatically in the last growth of timber on the side of one of the most beautiful snow-capped mountains of the Cascade Range in a spot where until three years ago only the most intrepid mountain climbers could find their way. A challenge to the forces and elements of nature—a challenge to the ingenuity and perseverance of man—this unique structure has been built by our unemployed during a depression and is so constructed that it will endure for generations as a monument to their skills.

• The work of artists and craftsmen has greatly enhanced the beauty of the building as a whole, and

particularly interesting has been the adaptation of their talent to create a new type of interior and interior furnishings. The actual site offered a wealth of inspirational material and was used with sympathy and understanding. From Mt. Hood, with her austere beauty of cold snows and incandescent sunsets, came the almost brutal simplicity and ruggedness which predominates the building and which gave the keynote and scale to both interior and exterior. From the forests lying at the base of the mountain, luxuriant in growth and abounding in wild life, came color tones and values and much of the design motif. From the historic background of the region with its tradition of pioneers in covered wagons and the tribal Indians—those inscrutable hunters and sun worshipers, whose domain this vast region once was—came techniques and pattern, and precedents in the use of native raw materials.

• Under the guidance of the Federal Art Project, painters, sculptors, wood carvers, potters, metal workers, cabinet makers, weavers, rug makers, and sewing women were called on to work to a common end, and in so doing achieved a success that surprised even the most optimistic of them. It was not too easy in the beginning. We demanded a lot from the workers who were being rehabilitated. We asked carpenters to become cabinet makers overnight—blacksmiths to become wrought iron workers—sewing women were expected to be expert drapery workers. Of weavers and upholsterers there were none on the certified roles so we selected novices and taught them a new means of livelihood but gave them no time for apprenticeship.

• In less than a year we completely furnished a hotel capable of housing 250 guests. For the 45 guest rooms—for the dormitory room—the dining room—the grille—the bar—the main lounges—the ski lounge—the balcony lounges—we built all furniture,



Pelican newel post carved from cedar telephone pole

wove upholstery, hangings, and bedspreads, constructed lamps, shades, light fixtures, created gates, fire screens, fire irons, hooked the rugs, and did all the necessary sewing. We further embellished the building with glass mosaic, marble mosaic, and wood marquetry. Much of the architectural detail was carved.

- Our approach was direct and our craftsmen of high quality. As pioneers built, so did we—with native oak and fir hewn in huge planks, scrap iron wrought in great, natural curves—rawhide cut and laced into broad thongs. Our treatment of fabrics, too, was reminiscent of earlier days, handwoven in rough textures or appliqued with the same stitch that made the early patchwork quilt of the first settlers. And the rugs—one of our outstanding achievements—were hooked painstakingly from scraps and cuttings from sewing units. For the main lounges where the rugs were perforce large and of necessity must be of similar color, we needed pounds and pounds of scrap of the same kind—and for this we availed ourselves of the wornout blankets and uniforms of olive drab from the CCC camps. Of great significance is the fact that in our handwoven fabrics the warp is Oregon flax spun into linen thread; the weft is Oregon wool spun into woolen yarn.

- We turned to the forests for our colors using primary colors—the brilliant green of evergreen trees in the strong sunlight—the deep bright blue of the sky high above them—the rich reds and browns of the earth—the strange yellows and warm purples of fungus growth—the range of scarlet found in mountain ash, mountain huckleberries and Indian paint-

brush. Forms of ferns, trees, and wild flowers were stylized to give patterns. Animals of the woods, fish of the rushing river, and insects of the air were adapted to our uses.

- So close lay our inspiration that we brought wild flowers, shrubs, and trees from the forests, made water color studies of which Audobon himself would have approved. These studies when completed were hung in the bedrooms and from them, in turn, we established the color scheme and design detail of the room, even naming the room accordingly, as the "Blue Spruce Room," "The Cattail Room," "The Trillium Room."

- Interesting and incredible to average hotel management is that every room is different in color and design with individually planned hangings, rugs, and upholstery. This variation followed even in furniture. We have, for example, five types of beds, four models of dressing tables, and great variety in chairs and couches.

- Animal life entered our doors also; rabbits and squirrels were cunningly wrought into andirons. Bear cubs and fauns surmounted carved newel posts on the stairways. Mayflies took on the simplicity of scarabs and were incorporated into light fixture designs. We went further afield and discovered that the fence post and the fence rail offered a structural style peculiarly adapted to our furniture and we used it over and over again. From architectural forms of the building we also took inspiration. The shape of the stone arches found constant reiteration in the design of the mirrors, table legs, and chair backs.

- The most striking individual feature of the building is undoubtedly the huge, central stone chimney, hexagonal in shape and with fireplaces on three sides, and about which are built the hexagonal shaped main lounges. Built from rock quarried from the mountain itself, the chimney supports the great beams of the ceiling and parallels the enormous timbers of the side walls. In these dramatic rooms, the ski lounge and the main lounge with its balconies, the latter of which is called the "Head House," we turn to more abstract and impersonal treatment than we use in the guest bedrooms. The patterns of ancient tribes, water and mountains symbolized in design that have been purified by centuries of use, dominated our treatment.

- Nor in the final analysis did we ignore the vitality and imagination of our own generation. Modifying and influencing us were the simplifications of a scientific age and the luxurious comforts required by a highly civilized people. But Timberline Lodge does not represent any one time or any one approach to life. Idealism conceived of it in the beginning—vision carried it through—and the love of creation and participation in this ideal and in this vision have given it a quality that relates to the eternal snows of Mt. Hood.



# "THE COTTAGE" AND HOW IT GREW

ESTELLE STEVENS, Shakespeare Public School, Pittsburgh, Pennsylvania

Estelle  
Stevens,  
*Teacher*

Carolyn  
Eggers,  
*Student  
Teacher*

Elmer A.  
Stephen,  
*Director*



THE homes of the Pilgrims with the large open fireplace was the original topic for the growth of the cottage we built. A house in a house.

• During the Fall of 1935 the children built a fireplace of men's sized shoe boxes, painted grey, with a fine line of black to show the mortar. Andirons were cut from wood and painted black. Real logs with red celophane and a flashlight made a very realistic fire, and an interesting and comforting place to take their chairs or sit on the floor and read. Even the largest boys would sit before the fire as freely as the smallest child.

• One of the boys asked if we would be allowed to build walls so the fireplace could be in a room. This was not done because the fireplace was to be discarded at the close of school, although we did begin to talk about and plan at least a two-room unit in which a more permanent fireplace could be built.

• From this humble beginning real plans began to be suggested. Pictures were drawn of the way they wanted it to look when finished. Some gay, some drab, a choice few "a la Hollywood," but all very acceptable; because the loveliest were from two children living in the awfulest squalor in a back yard tenement.

• Our plans finally outgrew two rooms, then three, and since the space was limited to four rooms at best, we had to stop and think details.

• Tentative plans, especially on size and location were made, and when submitted to the proper authorities, were approved, to our utter and unspeakable joy, as much mine as the children's.

• One day toward the end of school in June, the magic truck from the Board of Education arrived, with its even more magic load of lumber—lumber for our house—nice boards—clean and white and never used before, and we sat looking at them for several minutes, each one of us I am sure building in his mind's eye the rooms as he wanted them.

• I might say here something about our children who worked on this project. Many of them underprivileged mentally, but being given special help; a large percentage of them colored and full of dreams, the sort of dreams that can grow into lovely things with the material aid of a box, a few nails, and some tools.

• The building fever had overtaken Mr. Dimmick, our principal, and his car also became more than a mere car—a sort of golden chariot—it brought load after load of empty prune boxes just waiting to be





Four rooms of the cottage as set up in the classroom

something for the little house. Then came vacation and we had to leave our treasures until school started again.

- The children must have thought a great deal about it during the summer because they were as eager as I to go back and get started.

- The prune boxes are about 13 by 9 by 6 inches—very sturdy and clean. They formed the basic building of all the furniture, bed, dressing table, benches, etc. From the loading platform of several large local stores we were able to get enough packing cases to give us all the ply board we needed for facings and to cover up the stamped-in printing on the boxes. From an old house, nearly 100 years old, came spindles of black walnut, which were used as legs for the furniture, and candlesticks.

- By special good luck we were given a large rug loom, on which a rug 36 inches wide could be woven. Shortly after we were given the loom, we met a teacher whose brother owns an apron factory. She gave us large boxes of beautiful, gay, clean strips of material. Many beautiful rugs were woven from them and from regular rug filler supplied by the Board of Education. The draperies and library table cover were made by the children on the loom using cotton warp for filler.

- About the first of October, Miss Eggers, a student teacher from Carnegie Tech Art School, came to us to do her practice teaching. Her enthusiasm was at once aroused and from the tool room of her own home, she brought many things we could not afford to buy and could not requisition. From then on, it was a mad-house for everyone but the children and ourselves.

- Two-by-fours replaced the "sta-built" blocks; saws, hammers, nails, a mitre box and square put the sticks and buttons back in the Tinker Toy boxes and the house began to grow. In almost no time the framework was up—put together with carriage bolts, and the Masonite for walls and roof in place.

- The decorating was to be a very important phase in the Cottage. Being built completely indoors and for safety reasons not allowed to use current for lighting, the woodwork and walls had to be light enough to appear sunny.

- Yellow paper for the bedroom, natural rough plaster finish paper for living and dining room, and yellow green Murello for the kitchen were the colors



decided upon. Three children from the third grade did the papering. One little round-eyed colored boy who had held the corners of the paper in place while being pasted, when asked what he had done, said, "I was the thumbtacks."

- Others painted furniture and woodwork and another crew stained the floors. Venetian blinds in the bedrooms and dining room were made by gluing  $1\frac{1}{4}$ -inch wide strips of mounting board, painted ivory, to pulp board, starting at the bottom and overlapping  $\frac{1}{4}$  inch, then put in a letter press to dry and flatten.

- The bedroom, dining room, and kitchen are 6- by 6- by  $5\frac{1}{2}$ -feet high, and the living room is 7- by 6- by  $5\frac{1}{2}$ -feet high.

- 1. *Bedroom*—The body of the bed is nine prune boxes. Three wide and three long, securely enough braced that several children can sit on it. The mattress was a gift from a mattress factory and the down-filled pillows were also a gift. Sheets and pillow slips were made by the girls in the fourth grade. Curtains and a bedspread to match were candle-wicked in blue and white by a girl in the fifth grade, while a lovely blue and white quilt was made by another girl in the fifth grade.

- The dressing table is of two units of four boxes each, placed on the side. The drawers are also prune boxes with a piece of ply board for the front.

- A rug of blue filler on a rainbow warp completed this unit.



- Like the bedroom, the dining room and kitchen furniture is the same box construction.

- The dining room rug was rose colored filler. The plaque above the buffet and the one in the living room were done on butter tub tops by two small boys. The designs are original in Gesso, painted with oil paint and finished with wipe-on varnish.

- In the kitchen, the sink was built of boxes with the center box of the top turned with the open side up. A quarter-round strip, extending about  $\frac{1}{4}$ -inch above the edge, made a mold for the Plaster of Paris on the drain boards and front edge of the sink. The window frames were held in place by lolly-pop sticks, glued into holes drilled through the frame and the masonite, because nails were not secure enough.

- The kitchen rug was green filler on a green and white warp of even stripes about two inches wide.

- The *living room* of the Cottage was the last to be finished because of the fireplace and some other features.

- Another old house in the neighborhood was being razed and one day, like a stream of ants, the children began to carry bricks for the fireplace. The tiniest could carry only one at a time, but some of the older boys could bring four or five. The men on the wrecking crew, when they learned why the children wanted them, would put aside the best ones they could find and showed the boys how to clean them of old mortar. These bricks are hand-made and of very lovely warm brown color. A little smaller than our standard size bricks, we learned from a woman of 80 years, whose mother had lived in this house, that they were at least 100 years old. A skeleton framework of lath was made for the brickwork. The weight of the finished fireplace to the strength of the floor was the first consideration in deciding upon the size of it.

- The framework was made by some fifth grade boys and mounted on a rolling platform, having eight

ball-bearing rollers. Then the brick laying began. In an old tin dishpan the cement and sand were mixed. At least fifty children took some part in building the actual fireplace. As one class left the room and another came in, the new crew moved up and the building went on with almost no interruption. Before the hearth, which is golden colored cement, or the shelf of redwood were put in place, the brickwork was allowed to settle for about two weeks.

- The keystone and the square tiles under the shelf are original designs made first in clay, then cast in plaster, and recast into colored cement to match the hearth. Both of them were made by boys in a Remedial Group, 13 years and 11 years respectively.

- The sofa is two orange crates, end to end, with a back and ends of our regular lumber. Over this frame an old wool filled comfort was nailed for padding. The upholstery was taupe filler on a rainbow warp, woven by the children on our rug loom. The rug in this room is yellow filler on a rainbow warp.

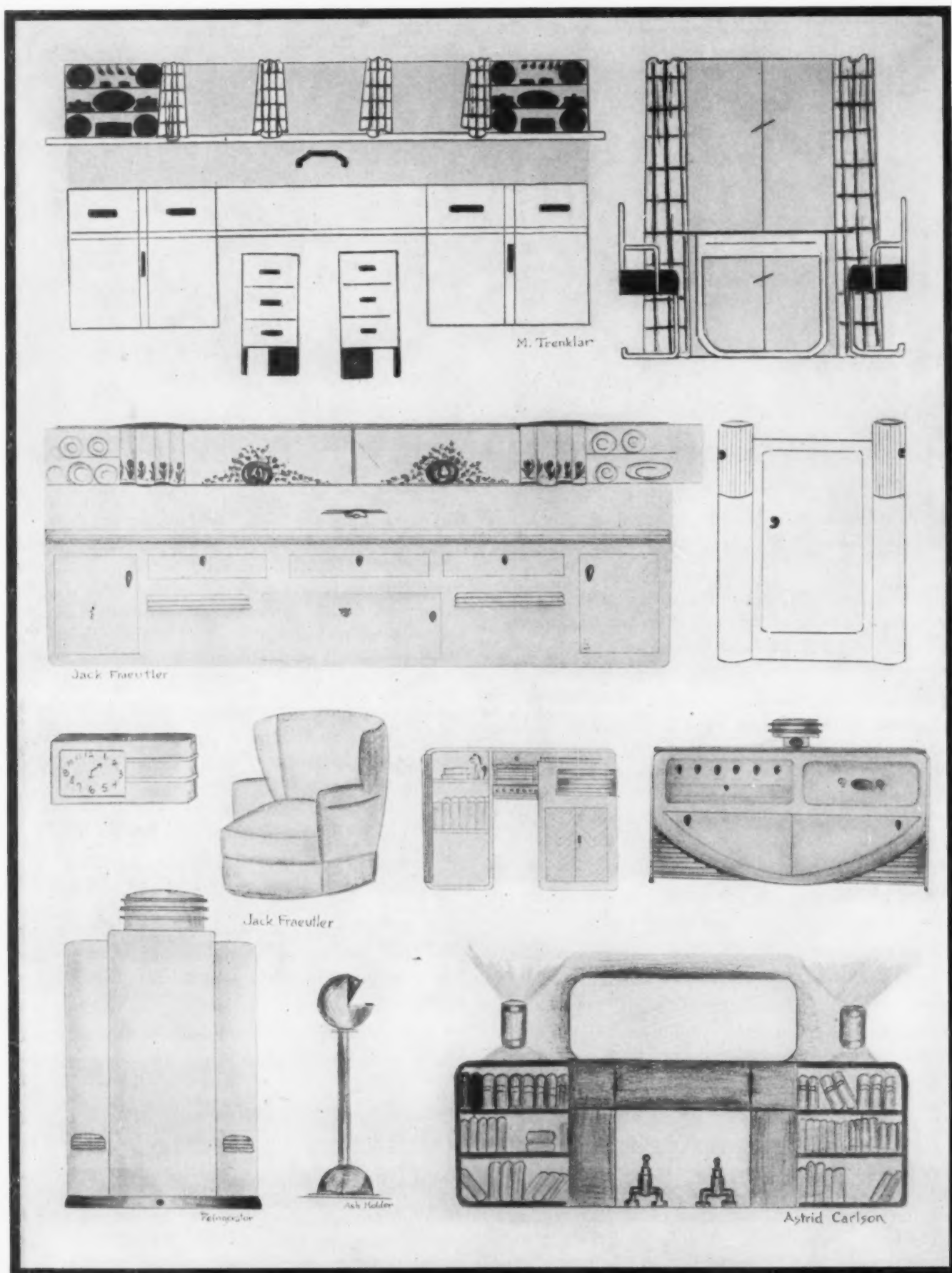
- The secretary and library table again used prune boxes for basic construction with ply board salvaged from packing crates.

- The ornamental iron grille was designed and bent by the children, using soft  $\frac{3}{8}$ -inch iron, that does not have to be heated, a bending block, made secure in a vise, and a ball-pein hammer.

- With picnic plates decorated by the children in their own design with crayola and shellacked, a pair of bookends finger painted with colored paste, a hand drawn linen table runner and napkins, and a few toy kitchen utensils from the dime store, we set up house-keeping and it has not lost any of the newness or glamour to the children.

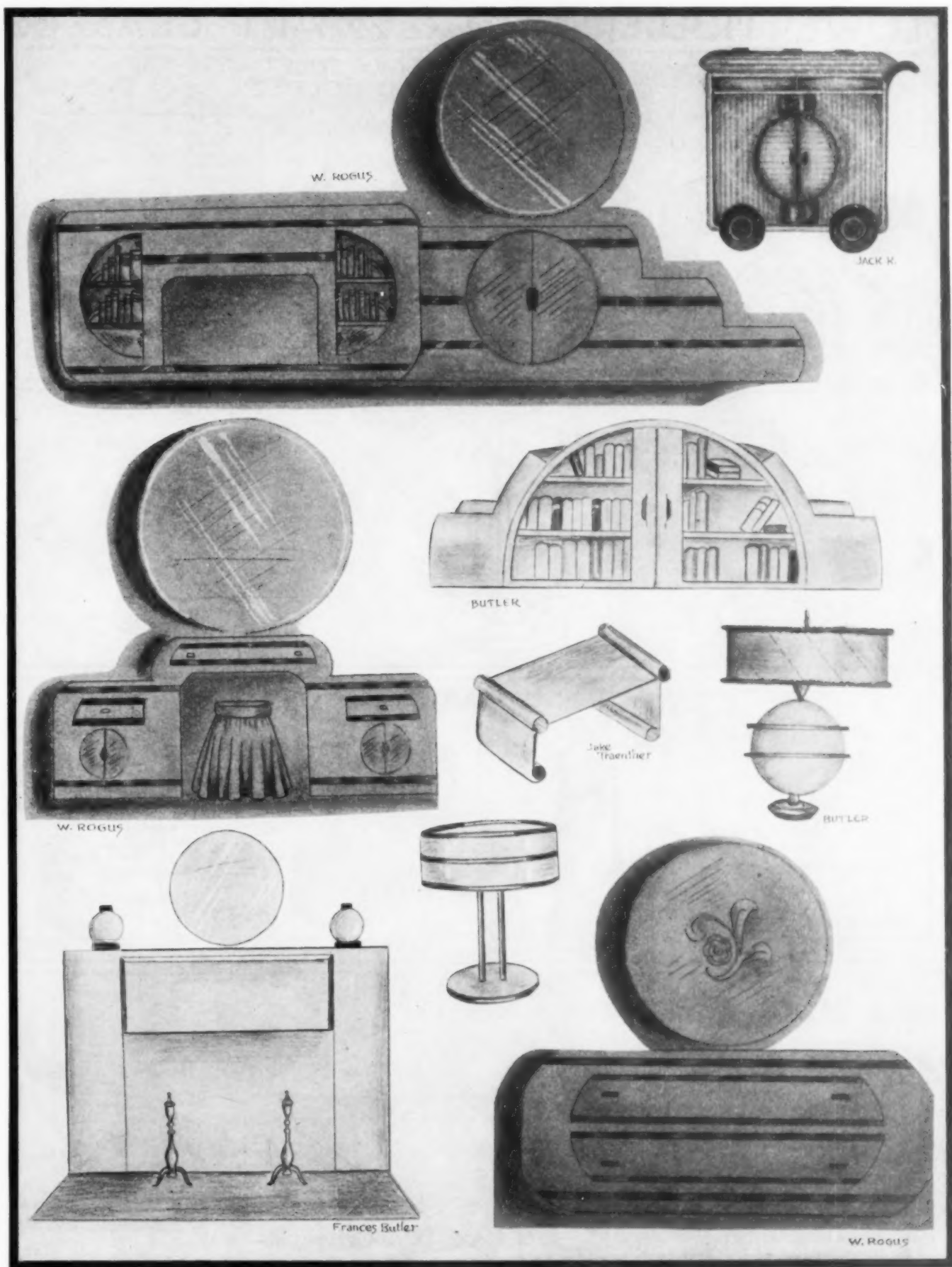
- None of them are too big to want to dust it, shake the rugs, or polish floors or furniture.

(Continued on page 9-a)



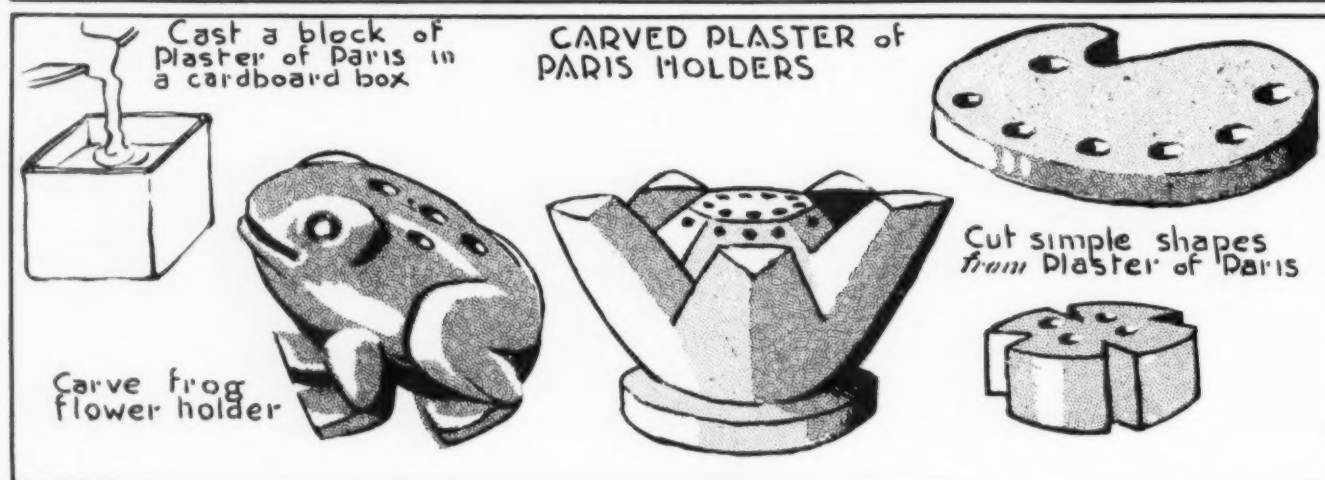
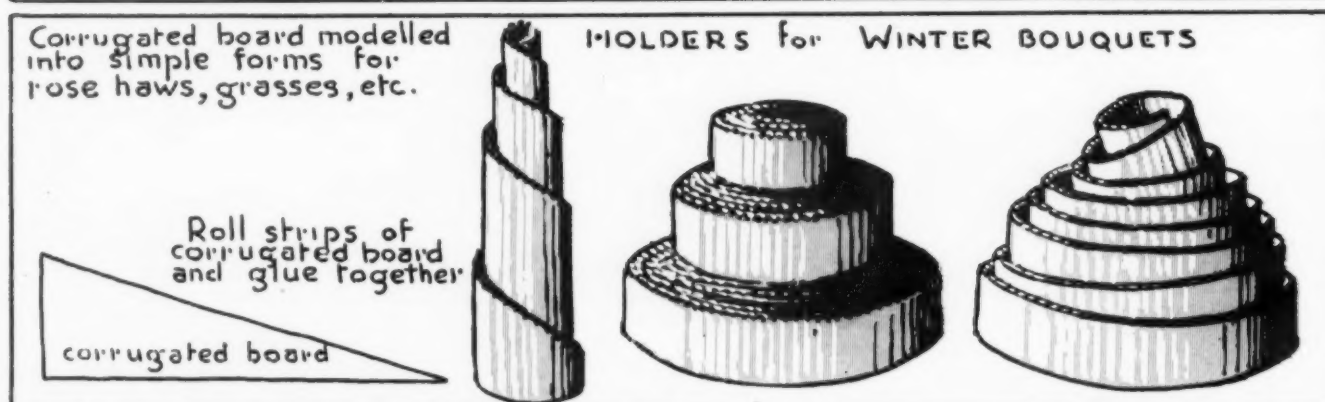
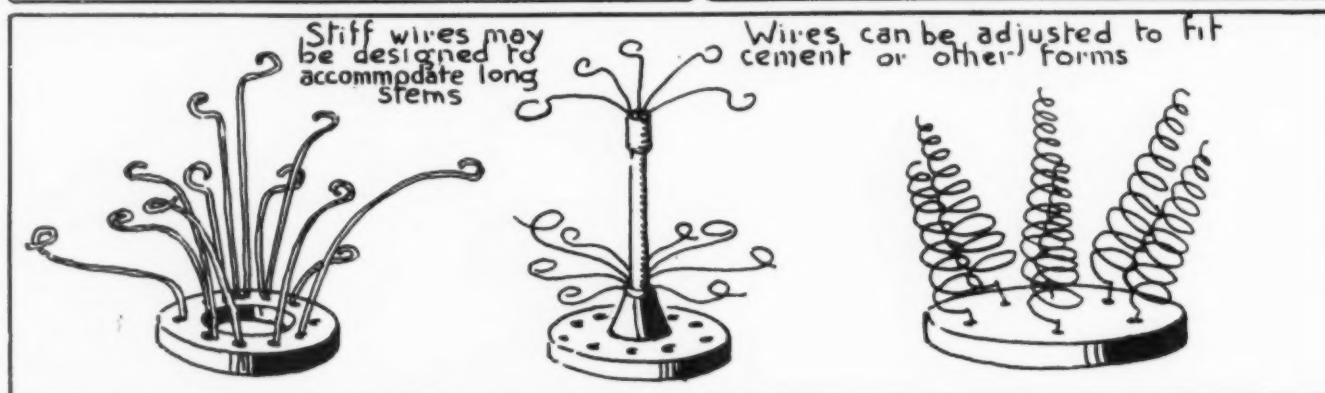
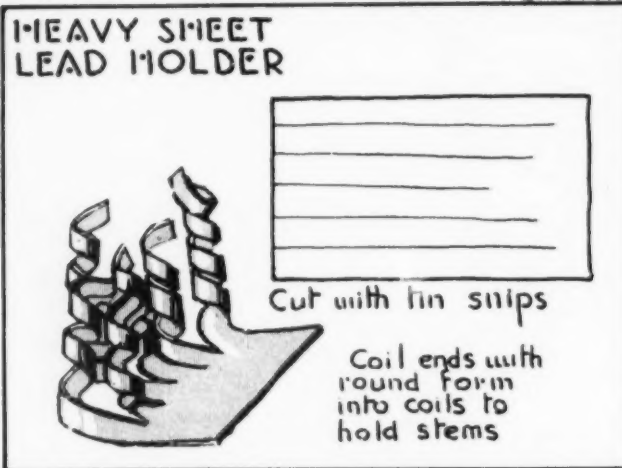
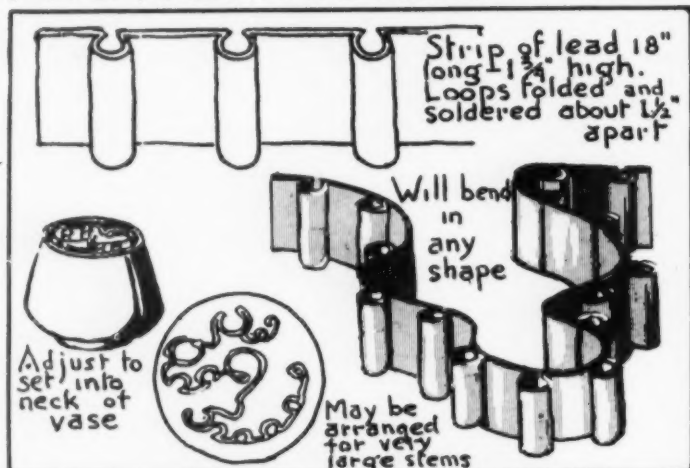
Modern furniture designed by high school students  
P. Webster Diehl, Art Teacher, Belleville High School,  
Belleville, New Jersey



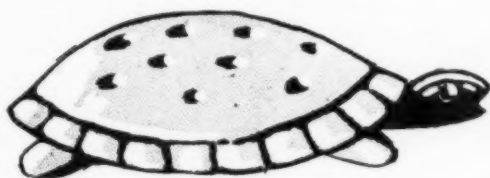


The circle in modern furniture designing. By high school students, Belleville, New Jersey. Teacher, P. Webster Diehl

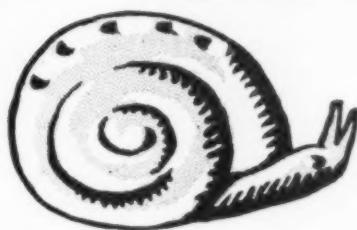
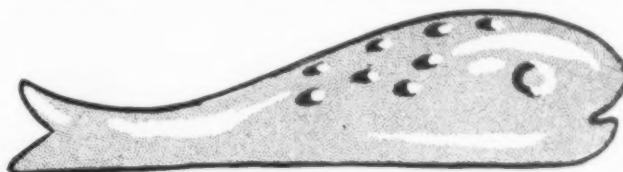
# FLOWER HOLDERS *to make in ART CLASSES*



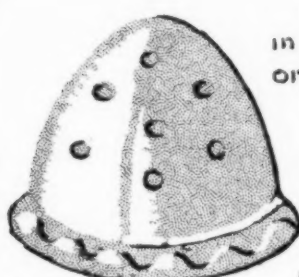
Designs originated by art class, State Teachers College, Superior, Wisconsin. Jane Rehnstrand, Instructor



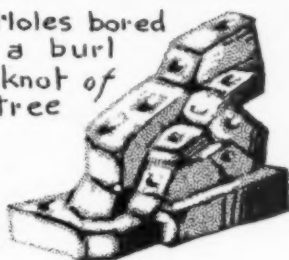
Colored modelling clay to form loads, fish, flowers, etc. Dry or wet stems are easily held in place . . . .



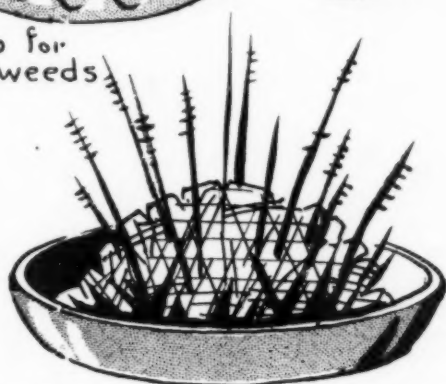
Snails, fish and frogs for the pottery class to model and fire . . .



Holes bored in a burl or knot of tree



Soap for dry weeds



Chicken wire fencing may be formed to fit any bowl or vase



Cut through can and around circular bottom

Slit sides of can leaving 1/2 in. bar



Paint soft green

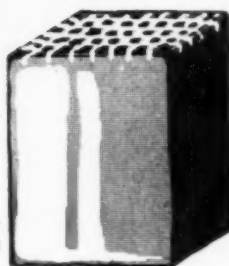
COFFEE CAN FLOWER HOLDER



Paper mache frog for dry stems



Tin can weighted with lead or sand. Punch holes in top. Shellac box. Put wire screen over top



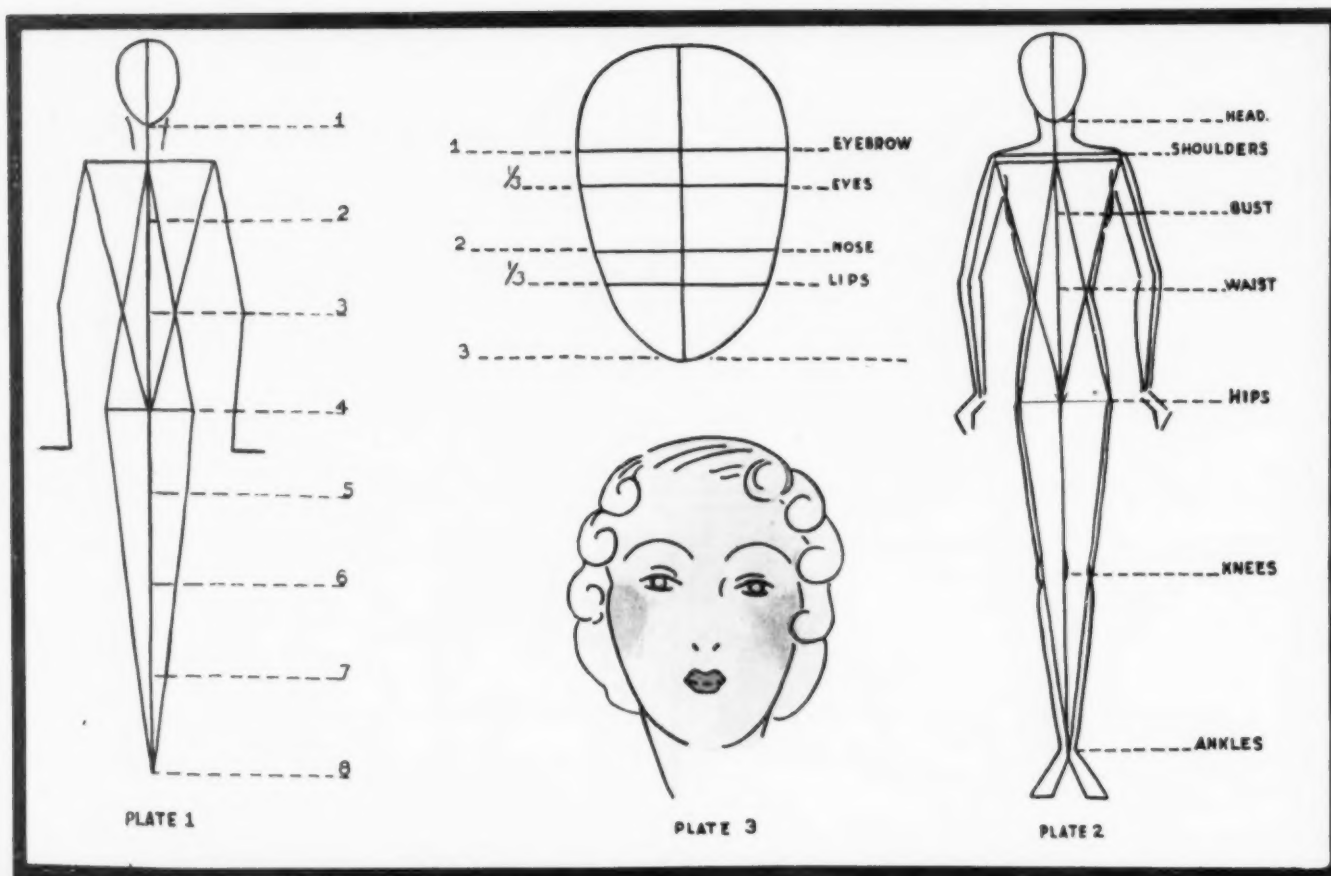
Form wax into rhythmic shapes



Cement forms make practical flower holders

The much needed flower holder is a fine craft problem for grades and high school





## COSTUME DESIGN in the HIGH SCHOOL

P. WEBSTER DIEHL

Belleville High School, Belleville, New Jersey

**C**OSTUME design is valuable from the standpoint of developing and crystalizing good taste in dress. Students are led to realize that attractive and appropriate dress is an asset in getting and holding a job as well as in social life; that being well dressed is not a matter of price but of good taste in selecting and combining colors, materials and designs.

● While in rendering the following designs, the professional

standard is the ideal, it should be kept in mind that these people are not professional but high school students, and that costume design is only one of many phases of a generalized course in art.

● Stock or base figures (not life drawings) are used for costume design. Emphasis is placed on, Originality, Appropriateness, and Good Taste.

## BEHIND THE PEN with the COSTUME DESIGNER

**T**HE parade of the fashion silhouette beats continuously to the chant of feminine demand. Winter, Summer, Fall, and Spring the pages of fashion magazines are eagerly scanned by the female eye in search of the latest vogue. Every woman in the world should dress correctly, smartly, and economically; should learn the artistic way to do so, study how to select wisely and to direct dressmakers and salespeople to give her just the right lines, the right coloring, the right silhouette to most enhance her individuality and to express her personality in clothes for all occasions.

● Costume design and costume illustration are not always looked upon as distinctly different branches of what is termed fashion work, but in truth there is a marked difference. In the former one must consider the judging of color, and all that this includes by way of harmonies, contrasts, areas, the relation of spaces, proper proportions and the beauty and effect of line, balance and scale arrangements for the production of a design that is dignified, fanciful, frivolous, dainty, formal or subtle to express the designer's conception of the purpose of the costume and its suitability to the wearer and occasion. The illustrator, on the other hand, has the privilege of representing the garment after it has been designed. He must be able to render the material with his pen, pencil or brush in such a way that the actual design is not robbed of any of its charm. Of course there are many ways of doing this, according to the technique and sensitiveness or temperament of the artist as well as the different methods customary for the special use for which the design is intended. It can easily be seen how advantageous it is to any fashion artist whether designer or illustrator to have an understanding of both branches. The designer and illustrator must have both a knowledge and keen appreciation for the beautiful lines of the human form so that he may know which lines are important and should be emphasized and which should be concealed in a figure which may not be perfect.

● Fashion drawing is one of the few lines of work in which advancement is based almost solely on merit. The United States

offers many openings for men and women of taste and aesthetic discrimination. Many artists are earning excellent salaries today as stylists, fashion advisors and consultants in the field of fashion. These people advise the manufacturer what to make; the store what to buy; and the individual woman what to wear and how to assemble her costume, considering the choice of hat, shoes, bag, fur, jewelry, cosmetics and perfumery.

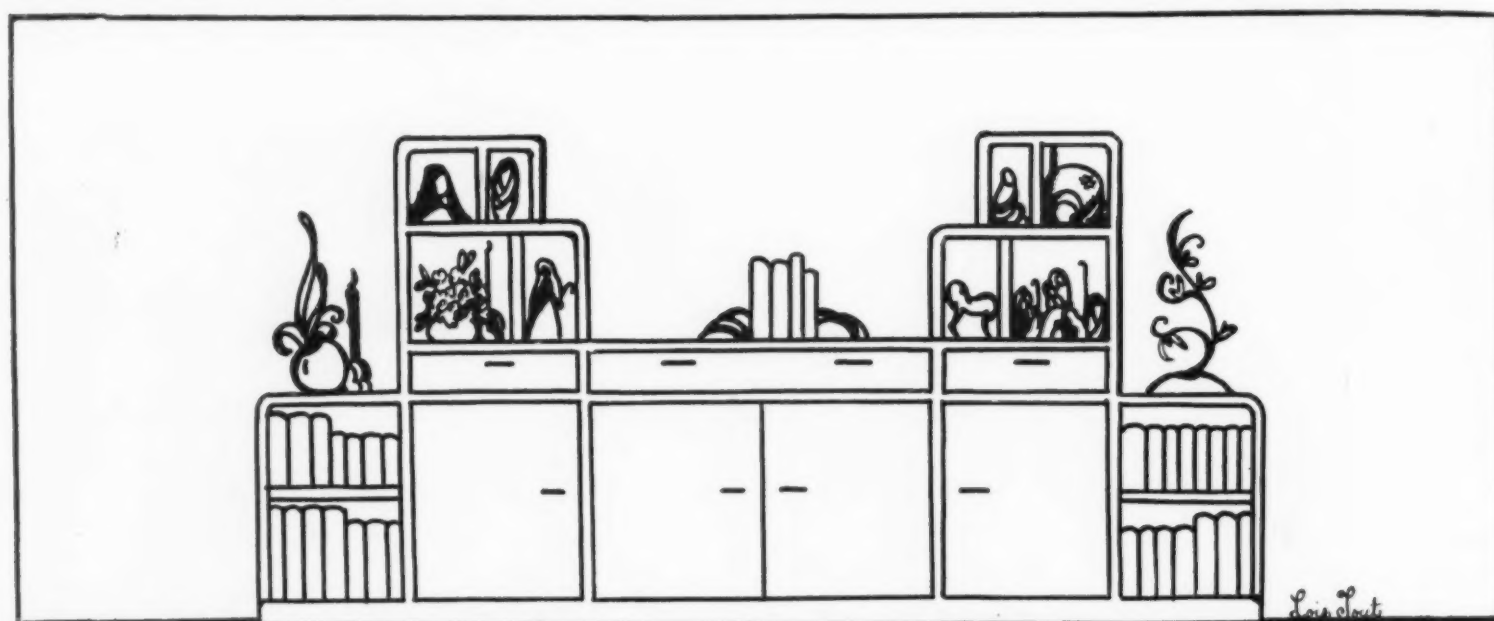
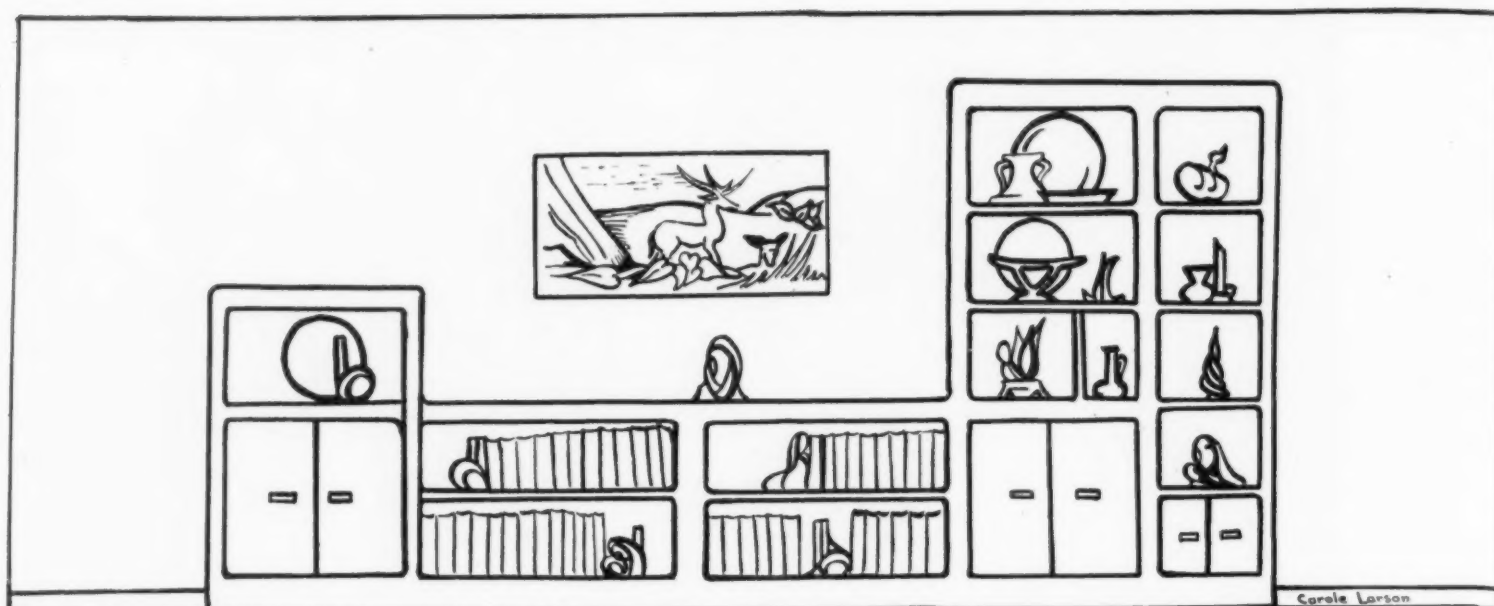
● What is the training that enables such people to succeed? For it is obvious that natural talent unaided by any training could hardly fill the needs of the great business houses of today. First, training does not consist in just learning to draw and paint in the usual way, it consists in becoming thoroughly grounded in the principles governing dress and in having the eye schooled to logical and sound artistic effects. It is necessary in analyzing the styles of the present to understand those of the past. Order is the first law of all design. No matter how far we allow our fancy to go we should never lose sight of the principles of design; balance; rhythm, and harmony. Great care must be given to fundamental personal characteristics. The materials used for comfort or ornament can then be chosen and so treated as to neutralize individual defects, and to promote every good point. Common sense and observation show that stout people should avoid large head decorations and hats which make them appear shorter than their real height. Tall people should avoid long vertical lines, such as very definite or large stripes, for these lines accentuate height.

● Perhaps the thing that most attracts the human eye in any fashion design is the technique used and the color applied. It has been said that color is one of the most interesting and important elements in nature, because the eye, one of the five senses, sees nothing but color. Form, as we call it, is seen only because one color is placed against another and its position and contrast make a shape. Every tone of color has a separate meaning. Yellow speaks a definite thing to those who understand it. Blue

(Continued on page 9-a)

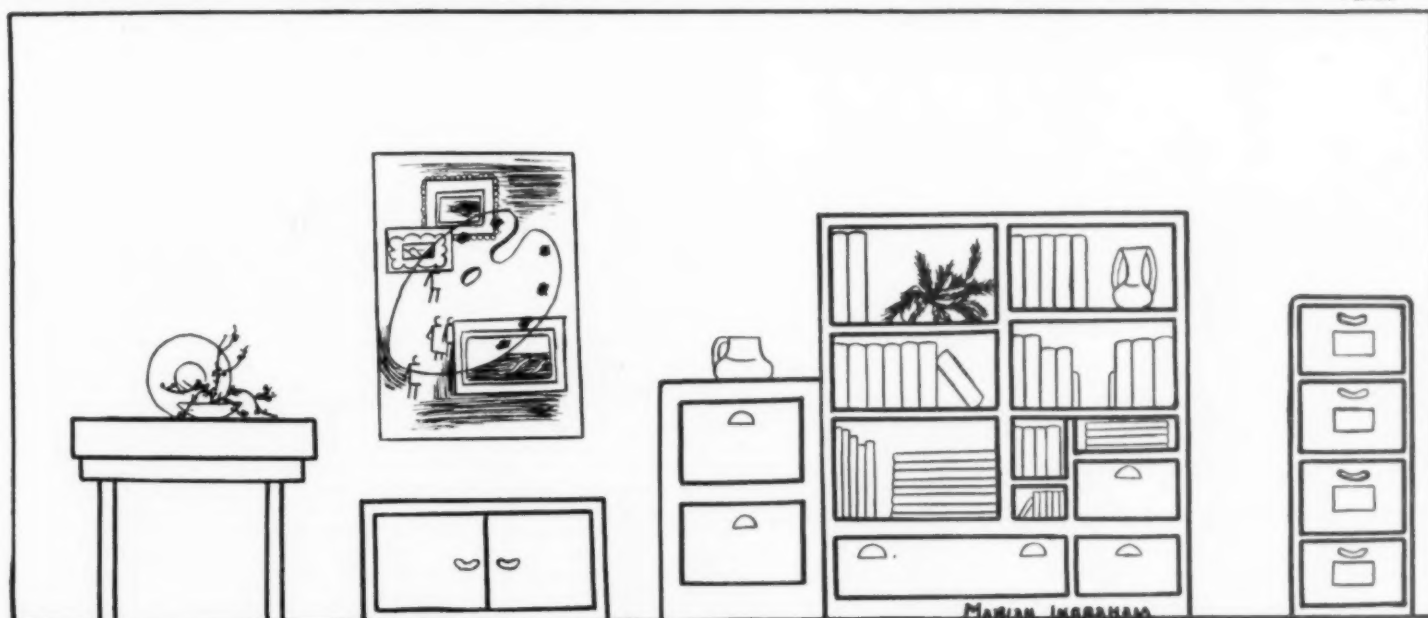
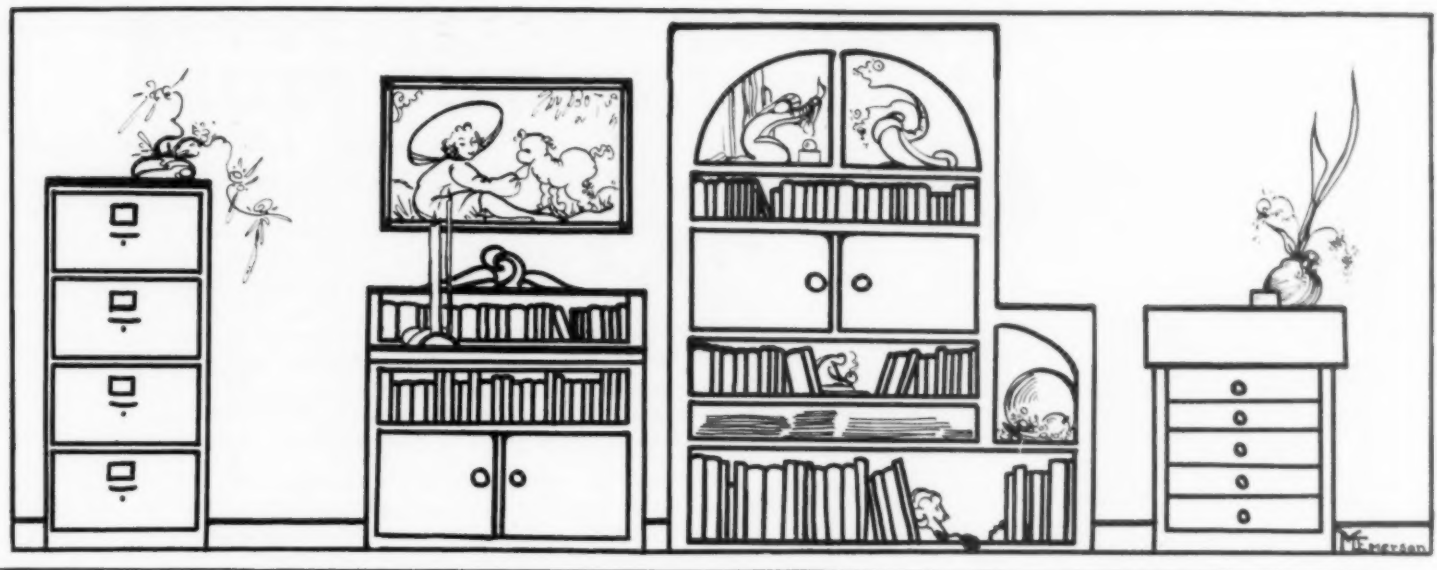


Costume designing and water color rendering by students of  
P. Webster Diehl, Belleville High School, Belleville, New Jersey



Most art rooms are not beautiful. Probably the reason is that an art room is primarily a work room. If there is real creative activity going on, equipment and materials are about the room. From day to day the furniture is changed in position and various types of materials are taken out and put away, making fine arrangement impossible. However, it is possible to reserve a wall or part of a wall for well-designed bookcases or for art books and magazines, and for filing cabinets and cases to display fine examples of pottery and sculpture. This wall may be planned to make a beautiful unit of design and color and may be of a more permanent arrangement than other equipment and materials





April  
1940  
275

used. Compositions of still life and pottery and display material from the art classes may be changed at intervals. The above plans were made for the art room by students in an art class. Certain pieces of furniture such as filing cabinets and cases that are now in the room were utilized in the plan. The designs were answers to the question, "What kind of wall would you enjoy seeing in your art room?" Plans made by students in an art class, Central High School, Superior, Wisconsin. Art Teacher, Margaret Rehnstrand.



Six examples of naturalistic trees for the landscape designer. Sponges, plasticine, yarn, and sponge are used for the tree masses, and dowels and the natural tree branch for the tree trunks.

## AN EXPERIMENT IN LANDSCAPE DESIGN

R. ALICE DROUGHT, Department of Horticulture  
University of Wisconsin, Madison, Wisconsin



WITH the profound conviction that there is an inseparable union between native landscape and the creative mind, a class in landscape design was instituted at the 1930 School of Creative Arts for children at the University of Wisconsin. The underlying motive was to attempt to stimulate the imagination of the child in the out-of-doors, while the underlying objective was to attempt to stimulate the child to create his own miniature landscapes.

● The University campus provided an excellent outdoor laboratory for the study of trees and shrubs, ground forms and contours, for the campus is endowed with spectacular natural beauty. The campus itself includes several acres of woods, numerous woodland trails, hills, Indian mounds, and several miles of shore frontage on beautiful Lake Mendota.

● Field trips were taken about the campus and into one or two of the city parks, for the study and observation of the disposition of plant materials on the landscape, and for the collection of different types of leaves and plant forms. The children readily learned to distinguish the rugged burr oak from the more graceful elm, and they learned, too, the characteristic shapes of other trees, like the upright poplar and the spread, stratified hawthorn. No attempt was made to make botanical experts of the children although they did become interested in some phases of botany and plant identification.

● The leaf collections were used for blue-printing, waxing, and inking—the basis of studies of leaf forms and leaf textures. Blue-printing proved to be popular—the children took to it as if to magic. Blueprint paper was secured by the yard from a local blueprint company, and frames used for making camera prints were supplied by one of the University photographic laboratories. The paper was cut to fit the frame, a leaf or leaves inserted in the frame right on the glass, the paper placed over the leaf, and the cover of the frame fastened on. The leaves were then ready for exposure to sunlight. (Cutting the paper and fitting it to the frame should be done in a darkened room.) As light conditions vary, it is impossible to suggest any standard length of time for exposure. When the edges of the paper turn greyish, it is usually time to stop exposure and place the paper in a flat tray of fresh water. With very little experimenting, one may gauge the proper length of exposure with given light conditions. The blueprints were soaked in water a few minutes, and then placed on blotting paper or blotters to dry. An attempt was made to get as complete a blueprint collection of leaf forms as possible.

● Several of the older students (of high school age) collected leaves for waxing and mounting on cardboard, but as it was mid-summer, the project was not a success. The leaves contained too much sap, and consequently curled when hot wax was applied to them with a paint brush. This, however, makes a successful project for autumn, as the sap returns then to the trunk and roots of the trees; and the leaves, waxed, are preserved indefinitely.

● An inking process was substituted for waxing. Leaf prints were made with printer's ink, after the manner of block printing. The materials used included printer's ink, 8- x 12-inch sheets of tin, photographic rollers, mimeograph paper, and the leaves of various trees and shrubs. The ink was spread over the tin with the roller, a leaf superimposed upon the ink and rolled so as to ink both sides of it. The leaf was then placed between two clean sheets of paper, and rolled once only with a clean roller. (Rolling more than once results in a blurred effect.) Two prints were then ready for the pair of students working together—each then had his own for his personal collection. One of our students made a print of every known tree and shrub native to the Madison region—an admirable project done largely on his own initiative.

● Other projects evolved by the class included the construction of model parks and miniature gardens. These were carried out largely as individual projects, or by students working in pairs, although they are adapted to group or class activity. Most interest of the gardens was a miniature replica, to scale, of the now famous "home ec. rock garden" on the campus, so-called because it is built beneath the old home economics white oak tree in front of the home economics building. The basis for the garden was a composition of pulverized paper pulp (resembling cotton) secured

from the Forest Products Laboratory, sodium silicate (water glass), and water. The composition is a sticky but plastic substance, lending itself successfully to the construction of ground forms and likewise of miniature trees and shrubs. Plastic wood is also good material for this purpose, but it is somewhat more expensive and must be handled very quickly to prevent its drying out before the desired shapes are modeled.

● Other gardens were modeled in plasticine, and some were constructed in boxes of sand. In some instances the plasticine forms were painted with show-card colors, to indicate flowers, while crushed limestone was used, realistically, for stepping stones. Arches and arbors were constructed of reed, such as is used for weaving baskets, and, in one instance, a miniature was made by interweaving reed and raffia, soaking it to insure pliability, and bending it into shape. The bridge was used as part of a miniature park, for one of the lads wanted to produce a replica of the Vilas Park lagoons.

● Another park project was a "Bank Park." The student conceived his own design, and made a bandstand and park benches out of cardboard. These he arranged on a piece of board, subsequently adding a few trees and shrubs of his own modeling.

● A more ambitious project was undertaken by a group of students of junior high school age. They set about to construct their own model house, pool, garden, trees, and shrubs for disposition on a board of wood fibre representing a city lot. They chose for a model a house pictured in a house and garden magazine, built it to scale out of cardboard, with wood bracings, put in celluloid for windows, and pasted colored paper over half the celluloid for window shades. This project, of course, required a work bench, hammer, saw, nails, brads, paste, glue, cardboard, scissors, and show-card colors.

● The trees were made in various ways, of various materials. Poplar trees were easily modeled of clay, and painted green, a pencil or piece of dowling being used in the trunk and support for the clay. A second method of making trees was that of fastening pieces of copper wire to a piece of one-quarter or three-eighths inch dowling of the desired length, and fastening pieces of sponges through the wire, cutting the sponges and so disposing them as to make a miniature tree of some specific or characteristic type. Just any old tree was no objective. Miniature hawthornes and evergreens proved to be most adapted to manufacture with sponges. Miniature elm and oak trees were made in two different ways: one was with twigs of shrubs for a base, the other with reed and raffia. The twigs were selected for their characteristic curvature, and fitted together so as to form a tree trunk and some branches. They were then wired together at the base, to form a trunk, while plasticine was used to fill up the cracks between the pieces of wood and wire. The plasticine was then shellacked. Copper wire netting (such as is used for scouring dishes) was placed on top of the branches and interlaced between them. The tree was then sprayed with green paint, and sawdust was thrown onto the painted wire netting to provide the tree with a semblance of texture.

● The reed-raffia trees were somewhat similarly made. Several pieces of reed of approximately equal length were bound together with raffia at the base, to form the tree trunk. The top parts of the pieces of raffia were soaked in hot water, and then twisted into the desired shape and wired with copper wire. They were permitted to stand, wired, for a day, to insure their maintaining the desired curves. Just before the copper netting was put on the raffia tops, the wire was removed from the branches. The trees were given a coating of duco and sawdust, just as the others were. The trunks were then painted brown with show-card paint.

● After the trees were made, the problem of getting them to stand up presented itself. Accordingly, some 1½- and 2-inch squares of brass were secured, and the trees mounted on them by placing some of the paper pulp-water glass composition around the base of the tree and spreading it out over the brass square. When dry, the trees then stood thoroughly rigid.

● Individual shrubs were fashioned out of sponges and painted green, while shrub borders were modeled out of the paper pulp composition. Both of these were mounted on fine wire netting. Trees and shrubs were both made as nearly to scale as possible.

● With all the elements of a landscape composition at their disposal, the students were then free to dispose of them on their city lot as they chose. Several interesting arrangements resulted, as no two students had the same ideas.

● As this was the first time the landscape design course was given, it was entirely in the nature of an experiment. New theories, new approaches, and new practices were tried out as the need arose and as they suggested themselves. After two or three weeks there was a natural division of the work into two distinct but related phases: nature study and landscape design. The blue-printing and inking was done by those students who were primarily interested in trees, shrubs, and leaves as such, while the park and garden designing was done by those students who were interested in growing things not for themselves alone, but as elements of an organized whole, of a landscape picture. Both, however, seem to be of value to the creative mind.



For the formal garden decorative trees may be constructed with the eight patterns shown above. Experiment with light and heavy papers, cardboards, and metals





# GRADE HELPS

from Grade Teachers everywhere ..



BRIEF ILLUSTRATED HELPS, new ideas, and new ways of using old ideas are invited for this section. Address all articles to Pedro J. Lemos, Stanford University, California

## OUR COMMUNITY HOUSING PROJECT PAUL F. LAWRENCE

Witherspoon School, Princeton, New Jersey



1. One-family dwelling. 2. Large eight-room house. 3. Type of dwelling we replaced. 4. Presbyterian church. 5. "Ideal home." Considered too expensive for our neighborhood. 6. One-family dwelling. 7. Social clubhouse; Colonial design. 8. The completed project

**O**CCASIONALLY newspaper editorials have more than just study appeal for eighth grade students. Such was the case with the pupils of Witherspoon School last February when a local paper pointed out with some severity the poor housing conditions in their neighborhood. Following several periods devoted to a discussion of good housing principles, the class concluded that it would be possible to make a model showing their community as they would like to see it.

● Before this project could be launched there were many problems to be ironed out. Naturally, all pupils wished to include their own particular block. However, since our base was only an eight-foot square of beaver-board, we had to build our model to a scale of one-eighth of an inch equal to one foot. This scale enabled us to have two streets on each side of the school street made to scale. Committee members made actual measurements of the streets and sidewalks, modelled and reduced all to scale. It was surprising to see actual computations of all the pupils in the mathematical work involved. Pupils who seemed to have difficulty with ordinary class problems in arithmetic solved all sorts of more difficult problems with ease.

● The houses were constructed of oaktag cut and folded in many different ways. This phase of the project tested the ingenuity and resourcefulness of each pupil. From realtors and builders plans of many types of dwellings were obtained. Each building had to meet the needs of the community before it could be accepted. This avoided the construction of "mansion type" homes which some of the more venturesome pupils wished to construct. In order to know what houses must be left out, it was necessary to know more about the salary scales and needs of our community. A study of these with the aid of the magazine *Building America* (home edition) set these standards for us to follow:

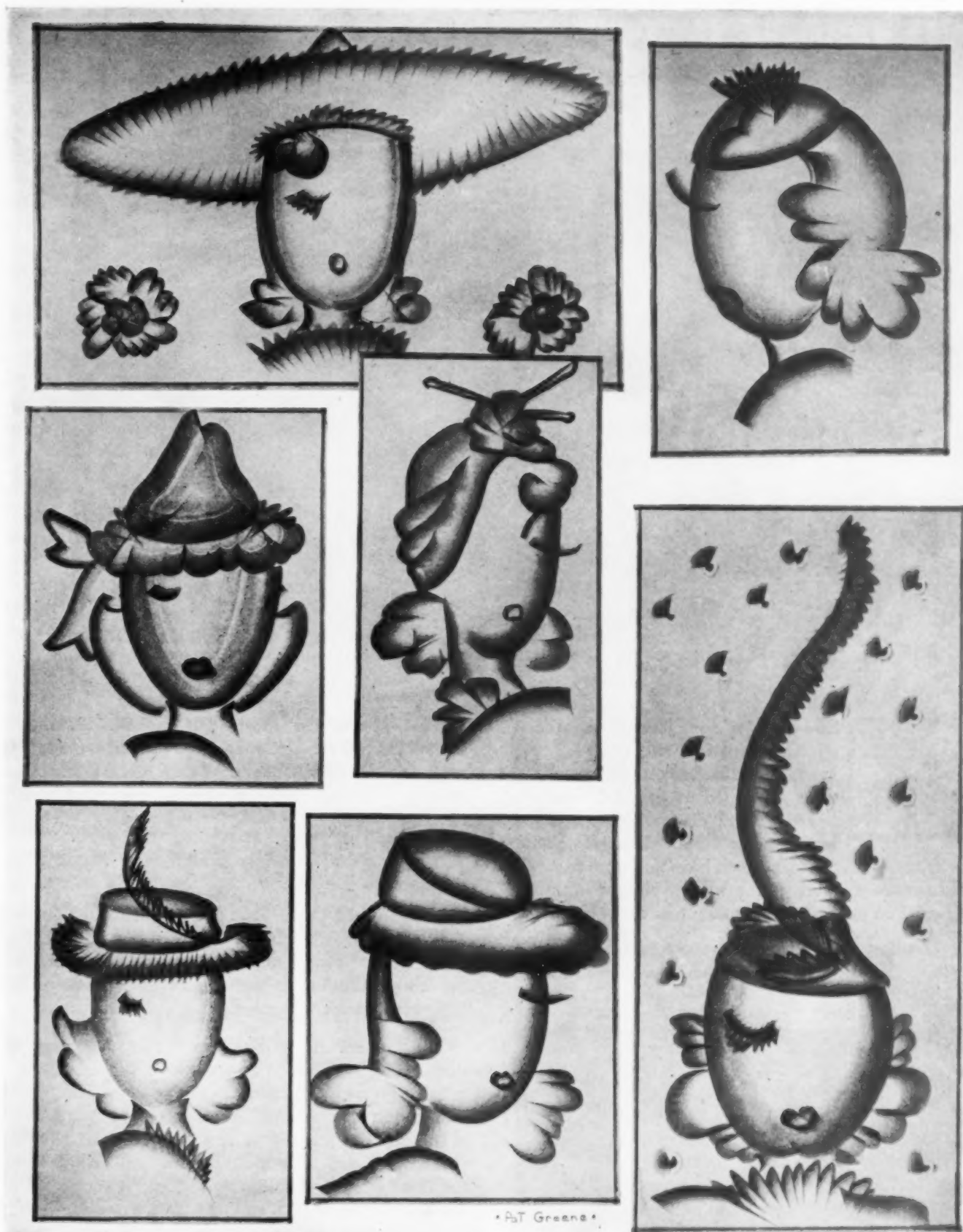
1. Single family homes were best
2. Larger family unit apartments best placed in two dead-end courts
3. Few homes needed garages
4. Consolidation of store districts

● When the buildings were completed we had ninety-seven single family homes with one, two and in some instances three stories. In addition the three churches which are in the locality were modelled to scale. Our school building, the Y.M.C.A. building and a recreation center completed the building program. All were painted with Tempera colors, to resemble homes painted in the modern trend.

● It had been decided to use sponges and twigs to make our trees and shrubbery, but the nature study teacher took some of the class on a field trip to find weeds that could be used more advantageously. They discovered four kinds that could be used and these were dyed and mounted. The pupils made papier-mache and covered the beaver-board with this, and all buildings, trees, etc., were stuck firmly in this. When it dried, all were securely held. At least we thought so until we tried to take it to Trenton to be placed on exhibition. It seemed as though a small tornado had visited it, but we did manage to fix up most of the damage before the exhibit opened.

● The question of community cooperation came up when the suggestion was made that all back yards be pooled into one large one, or park, that could be used by all residents of the block. Immediately the problem of trespassing or objectionable activities was raised by some pupils. After a discussion period it was decided that in an ideal community all would adhere to the principles of good citizenship, and the schoolyard would be the center of all playground activities.

● The result of this project has been much more than a production pleasing to the eye, or interesting lessons in English, arithmetic, nature study or art. Practically every pupil became conscious of the definite housing problems of our community. Each one realized as much as a child could the part he could take in making ours a better community. Perhaps the final result may not come until these young people are men and women but the seed has been planted.



• Art Greene •

#### DESIGNING WITH SPRING HATS

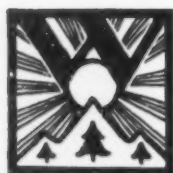
Use graphite sticks or the flat side of wax crayons, so to obtain the shaded stroke. A wide stroke ( $\frac{1}{2}$  to 1 inch) eliminates all detail and produces decorative designs. Designs may be applied on posters, place cards, book covers, and hat advertisements

# WIRE CHARACTER DOLLS

Art Instructor, Osborn School No. 1

MARGARET L. FIOCK

Phoenix, Arizona



IRE character dolls have been used in so many correlation units in our school that it is difficult to summarize their extent: History, Art, Library, Reading, and Geography, should at least be mentioned. These dolls may be made as seat work by both boys and girls from the sixth grade up and, perhaps, by younger children, though I've never tried it lower than the sixth grade.

- The boys cut the wire at recess into 25-inch and 15-inch pieces. The longer piece is for the legs, body,



and head, and the shorter for the shoulders and arms. The wire is soft enough so that all we needed was a pair of wire cutters. These are the steps we took:

- First take the 25-inch piece of wire, bend in the center for the head, twist the ends together for torso, leaving  $6\frac{1}{2}$  inches free for legs and feet.

- Use 15-inch piece; loop the center for the center shoulders. Twist center under head loop to fasten to the body, bend for shoulders, and loop for hands. (If the body fastening is not secure do not worry for cloth wrappings will steady it.)

- Cut pieces of stocking net (old stockings or underwear) into 3-inch squares for head and 2-inch squares for hands. Putting on the head is perhaps the most trying task. Knot a coarse piece of string for the nose, put this on the 3-inch stocking net square, place small ball of cotton over this, stretch this over the head loop. By pulling tightly, and seaming at the back, it will be smooth and free from wrinkles. Wrap a stout thread low on the neck to secure the ends. Work the knot nose to position with a needle point. The hands are made similarly. Arms, if bare, may be covered with separate pieces of net.

- Tear old sheets into 1-inch strips (another recess job) and wind bodies with this. Nothing but the shoulders and breast need be wound, but the dolls seem more substantial when they are thoroughly wound. A little cotton padding helps shape the torso.



• Now we are ready to determine our character and dresses. The face may be painted or embroidered. If some child in the group draws well, it is best to let him paint most of the faces. Oil paints for the features, and red-orange crayon for the cheeks proved most successful. Yarn, embroidery floss, even darning cotton or spun glass Christmas tree decoration was used for hair. The spun glass was lovely on a colonial couple. The hair is sewn down the part, arranged with pins, and tacked with a needle. The men had a haircut with a pair of scissors after tacking the part and crown.

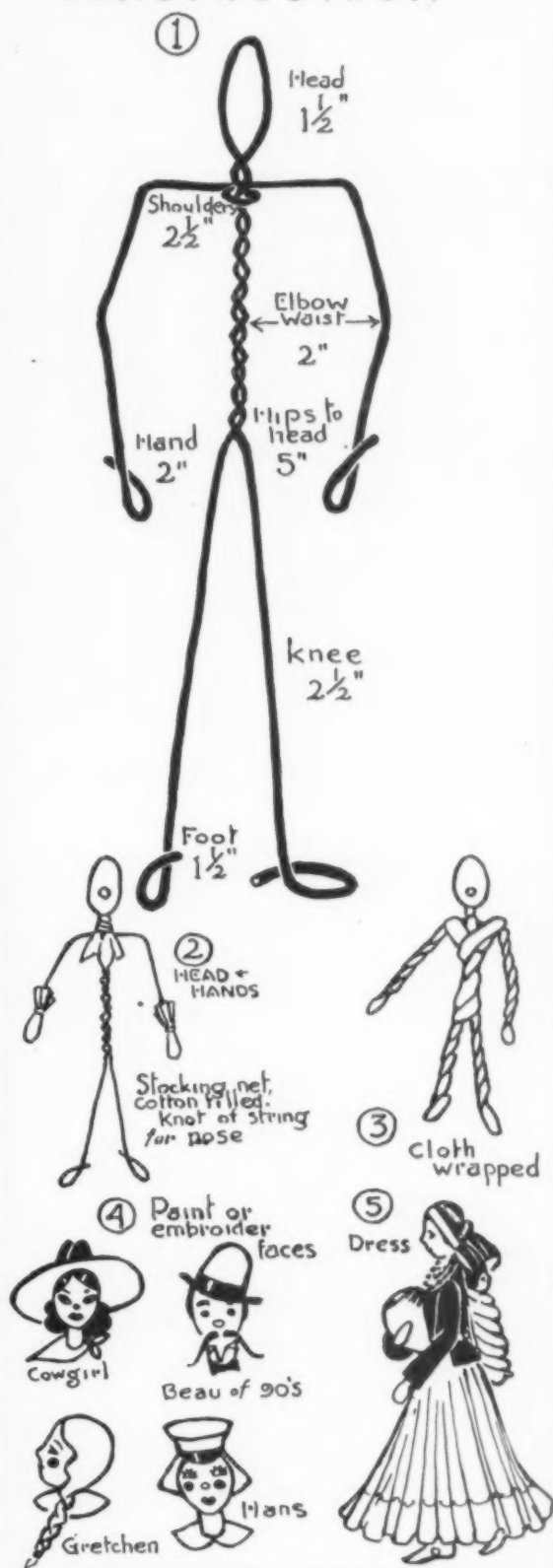
• Dressing the dolls was the real fun. Some of the boys thought they couldn't sew, and turned cobbler and carved wooden shoes, made sandals, boots, etc. The boots were made of oilcloth with cardboard soles. The neatest doll we had was a Breton peasant made by a boy, who even embroidered buttons. Crayon set with a hot iron looks like embroidery.

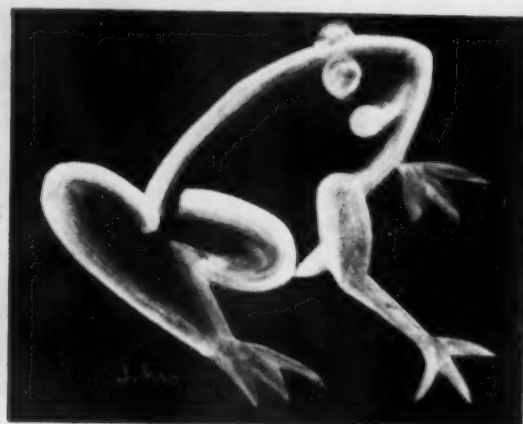
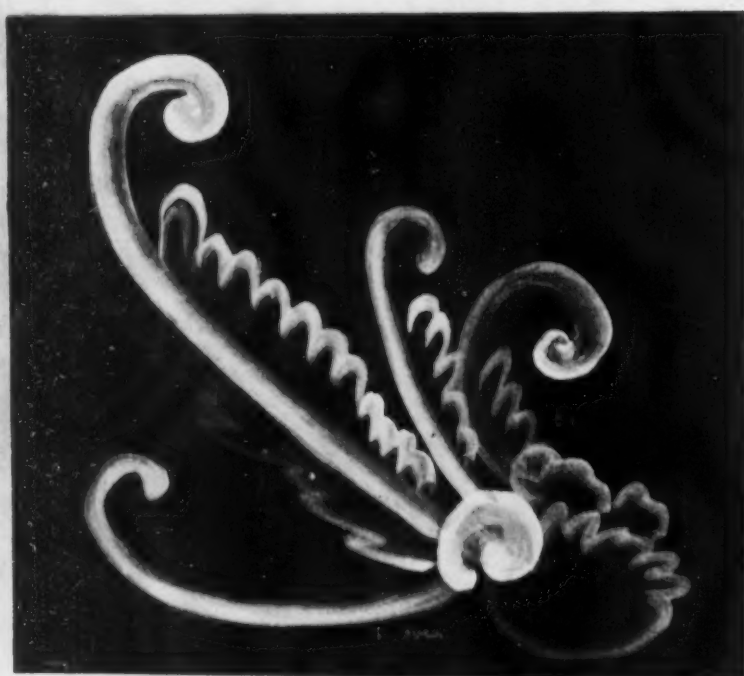
• Little touches add much to the reality of the dolls. Vases, chili peppers, pottery, may be made of salt and flour. Buckles for colonial shoes or cowboy belts were made of thin metals or cardboard, gilded. Beads do wonders as buttons, earrings, and trimmings. Bias tape adds bands of color to peasant or Indian skirt. The flowers in Gretchen's hand made her much more adorable. Oilcloth cut with pinking shears gives gay decorative effects.

• If one wishes to make scenes for Library Book Week or history sets, dolls may be made as small as 3 inches tall. Put clay or salt-and-flour hands, feet and heads on dolls which will not be handled much. The beauty of the cloth heads is that the whole doll is unbreakable. The wire body makes the doll pliant, and it can be placed in any position: the cowgirl sits on the cowboy's knee; Hans and Gretel join hands in a wooden shoe dance; the Dresden beau sinks to one knee as he kisses the hand of his shepherdess; George Washington stands looking over the Potomac in a life-like manner.

• A book of costumes from the ten-cent store helped us cut peasant costume patterns for a "Round the World" geography unit. Long seams were taken home to be sewn on Mother's machine. A map or a scene in wax crayon forms the background for each pair of dolls. The Osborn School children who have made character dolls are never satisfied with dime store dolls in their units again. We have even made animals from wire, cloth, and raffia. Raffia threaded in a coarse needle forms fine manes and tails and even "feathers" on the long-haired dogs.

## WIRE CHARACTER DOLLS CONSTRUCTION





Spring subjects are effective when executed with a large flat brush and white paint, showcard or oil. (See problems in Creative Expression Portfolio)



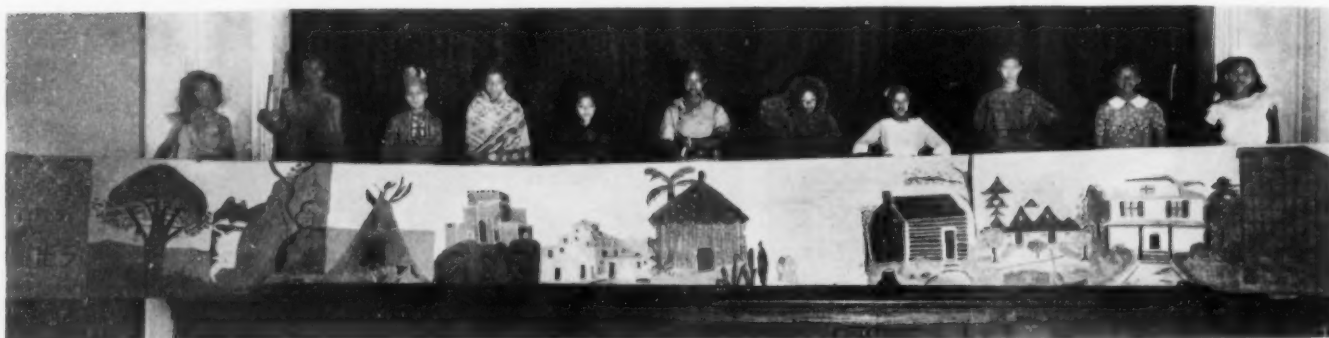
#### A JUNIOR HIGH AND HIGH SCHOOL PROBLEM

The girls wore their spring millinery to class. Sketches were made from life; transferred to black paper and executed with a large flat brush and white paint. A fine problem to stimulate free-hand drawing and design



# MACHINERY AND THE EVOLUTION OF THE HOME

STELLA E. WIDER, Assistant Supervisor of Art, Lynchburg, Virginia



**A** MOST interesting integration was brought about by a sixth year group, through a center of interest, which, it seemed at first, might not appeal to children of that school age at all. So vitally enthusiastic did the whole class eventually become that it proved without a doubt that pupils of the pre-junior high age are alert to the problems of the day, and are anxious to understand them.

● The center of interest around which this unit of work was carried out was, "The Effect of Machinery on Our Present Mode of Living." This topic was written on the board, and discussed in round table fashion. When it was to be seen that the class was really absorbed in the subject, vital points were put upon the board in a haphazard fashion. When pupils noted that worth-while remarks were being noted, they became even more mentally active. Later, from these notes, the following outline was evolved by the pupils:

1. Machinery saves lives; machinery also destroys lives
2. Machinery improves a country
  - a. By developing natural resources
  - b. By tilling the soil
  - c. By saving labor
  - d. By caring for the produce
  - e. By improving transportation of produce
3. Machinery improves manufacture
  - a. By improving the quality of goods
  - b. By increasing the output
  - c. By giving greater variety
  - d. By lessening the cost of things
4. Machinery improves homes
  - a. By constructing them for more comfort
  - b. By making them easier to care for
  - c. By making cheaper and more comfortable furnishings
  - d. By making them easily sanitary (plumbing, etc.)
  - e. By preserving food in safe ways (ice, sealed tins, etc.)
5. Machinery aids human transportation
  - a. By saving time in travel
  - b. By saving cost
  - c. By giving more people a chance to know their country
  - d. By making travel a pleasure through variety
6. Machinery improves churches
  - a. By making them more comfortable
  - b. By better acoustics
  - c. By better consoles
  - d. By making them more beautiful
  - e. By making them easier to reach
7. Machinery makes the world one
  - a. By radio
  - b. By telephone
  - c. By telegraph
8. Machinery gives people more leisure. More leisure gives people
  - a. More time for creative work
  - b. More opportunity for preserving health
  - c. More time for pleasure

● After this really exciting discussion, these children voted to make a special study of what machinery has done for homes throughout the ages. With this in mind their teacher, Mrs. Barnette, suggested that they get together a collection of pictures of homes of all types, environments, and ages. This they did, bringing many magazines from homes and libraries, to supplement what they had found in their own text and reference books.

● Such an abundance of material was compiled that some child asked that they be allowed to make drawings from the illustrative material, inasmuch as they could not hope to keep the borrowed

part very long. The teacher was delighted at the idea! Nine-by-twelve-inch manila drawing paper was distributed for the work. A little planning helped the children to make their drawings of uniform size, some, of course, having to enlarge, while others had to reduce from the pictures they had collected, in order to bring about pleasing results. Some pupils, from the nature of the material being used, had to be introduced to simple perspective rules (and much to their delight, as children of the "teen" age always like to delve into the mysteries of perspective!). When the pencil work was done, the sketches were colored slightly with water color. Every pupil had made an attempt at a drawing! Everybody was happy!

● Next, Mrs. Barnette wrote on the board, the one word—"EVOLUTION." Underneath it she described a series of inverted right angles to represent steps or stairs. Then she said to the class, "Whose drawing pictures the home which required the most machinery to build?"

● With one accord they exclaimed, "JOE'S!" (Joe's sketch was of a modern skyscraper apartment house.)

● Mrs. Barnette wrote, "Modern Apartment House Homes" on the top step of her diagram. "Now, then," said she, "whose picture shows the shelter which required the *least* machinery to build?"

● Such a hot argument as ensued! Such consultation of reference material for proofs. Such conflicting statements! Should it be the Tree Dweller's domain, or that of the Cave Man? It was finally reasoned out, at least to the satisfaction of this particular group, that people living in rocky places became Cave Men, and that people who lived in forest areas became Tree Dwellers. It was presumed that all the first Tree Dwellers did for shelter was to climb a tree, whereas the Cave Man had to clear out a cave, or roll a rock or two about to form a protection. "Tree Dwellings" was written on the lowest step, with "Cave Dwellings" on the step above.

● At this opportune moment a curious child enquired, "Mrs. Barnette, why did you put that word Evolution above the stairs?"

● Needless to say, another child was delighted to explain that which had become too obvious, but the class, as a whole was more anxious to fit the individual pieces of work into the proper niches. More arguments ensued, more references sought out. Eventually every one was satisfied. Then the drawings were arranged in order above the board, temporarily. Nelle, who was proud of her prowess in book making, offered to make a book to mount the sketches in.

● While the sketches were still on display, the Art Supervisor visited this class, and were those youngsters proud of themselves and their really fine display! "Why not enlarge the most important ones and make a frieze of them?" said she.

● The pupils were charmed with the idea! All children like to make big things. A few yards of rough building paper was secured. This was spread on the long tables borrowed from other classrooms. Busy workers divided the surface of the paper into equal sections, with chalk. The boy who liked to print made the letters for "TYPES OF HOMES" on the left or beginning section. (EVOLUTION proved too much for the spacing allotted him.) The chosen drawings were enlarged with chalk, from the nine by twelve sketches. As soon as a young artist had his subject blocked in to his satisfaction, he filled it in boldly with tempera. Attention was paid to suitable, but simple backgrounds.

● In the meanwhile, another idea had popped up. Why not use the frieze, with which they were so enthralled, as a part of an assembly program? Many pupils from other classrooms had been made curious by the borrowing of the tables, and through the glimpses they had caught of the "busyness" going on in "Mrs. Barnette's room." Surely all the children in the building would want to see the frieze when completed!

(Continued on page 9-a)

# INTERIOR DECORATION IN A PRIMARY GRADE

ELISE REID  
BOYLSTON

Project by Mrs.  
J. B. Youngblood

Moreland  
School,  
Atlanta,  
Georgia



ODAY when education means Living and Growing with life in a practical way, interior decoration deserves a vital place in the art training of every child. When he has actually measured a room and built it, planned the doors and windows in the most opportune places, and designed and built the furniture, a real appreciation of the home beautiful is awakened in him, and he becomes an intelligent member of

the family, doing his part to solve its aesthetic problems efficiently.

● It is difficult to realize that a room in which a group of children may sit and read comfortably can be set up in a corner of an ordinary classroom; yet this was done in the second grade of Moreland School under the direction of their teacher, Mrs. J. B. Youngblood. The children brought in the material. Together they planned and worked out the dimensions; and together they built and furnished a unit which was not only most attractive in appearance, but quite practical for group reading and handwork, and a delight to the girls and boys who were happy in the realization of worth-while accomplishment.

● To allow for an open front, only three walls of the room were planned—the back panel twelve feet long; each of the two sides eight feet long; and the walls four and a half feet high in order that the children might easily reach every part.

● In building the framework, two by fours were used as uprights, with extra ones on the front corners to add strength. A strip around the bottom and top held these together; and the corners were reinforced with small cross pieces. Laths one foot apart were nailed up and down; and the three panels were further strengthened by two cross pieces nailed from the corners of each, which made the structure perfectly steady.

● For the walls, beaverboard was fastened to the inside of the framework, and a strip of molding along the top edge gave it a nice finish. A door, four feet by one and a half feet was cut near the end of the side panel, and swung on hinges. In the center of the back panel, a fireplace twenty inches square was cut, and filled in with a carton of the same size, opening flush with the front, and set back so that it looked like a real fireback. A window eighteen by twenty-four inches was then cut on the side, and finished with a strip of wide molding around the edge. Other similar pieces of molding were nailed around the sides and top of the mantel to finish the rough edges, and a thirty-four inch plank across the top formed the shelf. The completed mantel was thirty-six inches high. Heavy craft paper was painted and placed for the hearth; andirons eleven inches tall were cut from heavy cardboard and colored black; and a red electric bulb was tucked away under some small logs to give the effect of a real fire.

● Before papering the walls, a coat of sizing was applied to the beaverboard. It was not difficult to hang the paper as the walls were low; and a border was added to finish the top. The woodwork was painted white, glass curtains with bright green draperies

were made and hung at the cellophane window; and the room was ready for the future furniture to be placed.

● There was much discussion over the pieces needed. Since orange crates were easy to obtain, it was planned to use them wherever possible. Three crates nailed one on top of the other made a simple, useful bookcase. It was strong and smooth; and when painted, it was placed on the other side of the fireplace to balance the window.

● The sofa was made of three crates placed on end, and fastened securely together. The tops were removed and the ends cut down halfway to form the arms. The divisions above the seat were then sawed out. The discarded tops were nailed on the back and on the arms to give it a finish as well as to add strength.

● This made a simple but strong framework. Waste tissue taken from apple barrels was stuffed into orange sacks, and the ends sewed up. They were the same width as the crates so that they fit exactly, and they made excellent padding. One was used on each arm; and three or four were required for the sofa. They were fastened down through the padding with large-headed tacks to hold them in place. The woodwork was painted, the padding covered with a piece of upholstery cloth, and upholstery tacks gave a finish to the edge.

● Two chairs, one with arms and one without, were made in the same way and covered with odd pieces of imitation leather that had been brought in. A small nail-keg was also made into a chair, leaving the round back and having the sides sawed down like arms, and the front cut away entirely. Two by fours were nailed securely at the bottom for legs, and the framework padded like the sofa, and attractively covered, one chair in white and one in dark red made a pleasing color scheme.

● Even the radio was not forgotten. It was constructed from two boxes, one forming the stand and the other the radio. Two spools formed the knobs, and an old clock face took the place of the dial.

● There was a coffee table seventeen by twenty-five inches on top, and eighteen inches high, made from an old lapboard, and four simple legs, between which braces were nailed to keep them apart.

● A drum top table sixteen inches high had a cheesebox cover for the top, a broomstick leg, and the round bottom of a discarded vegetable bushel basket for the foundation. On this was placed a lamp. It was the piece de resistance, for it really served the purpose! The clay was modeled around the end of the extension cord and shaped like a lamp, with the bulb in the top. The shade was made of folded paper, fastened to a ten-cent wire frame that fitted over the bulb.

● And when the red candles were placed in their own clay holders and the pine bough decorations added a holiday touch, the Christmas tree was brought in and decorated, and a cozy fire glowed in the grate. Then it was that the children's cup of happiness was full to the very top; and it is certain that the foundation for better and more artistic homes of the future was laid.





Still life, leaves, fruit and vegetables are fine materials with which to create design motifs for all-over pictures to be used in the home. Work on paper 12 x 18 or 18 x 24 inches with large crayons using the flat side or edge





Making the picket fence



Painting pottery dishes

## BUILDING AND FURNISHING A HAPPY HOUSE

ELIZABETH WORSLEY, Yorba Linda School, and EVADNA KRAUS PERRY, Art Supervisor, Orange County, Calif.

"WE WILL make a house ourselves," was the decision of the second and third grade children after they had studied the types of homes built by different people.

● One of the first things the group learned was that making a plan is an important step in building. After some discussion of architects and the plans they make, Marvella wrote this story:

● "Today we talked about architects. Architects make beautiful buildings. They make the plans. We are going to have an architect for our house. One of us will be the architect. We will all draw pictures. We will call our pictures blueprints. The one who can make the best blueprint will be the architect. I hope I can be the architect. I will try. I can spell architect."

● And so plans were made for the house. Some houses were nine stories high and some had too many doors and windows. These the children agreed they could not build. One little girl spent all her time drawing pictures of flowers in the garden and the group told her that one must have a house before he makes a garden.

● After much discussion and many previewings of the plans submitted, it was almost impossible for the children to decide which one was best. Each child was so anxious to be selected as the architect that he invariably voted for himself. Finally one boy suggested that it might be better to build the house first, see which picture it most resembled, and to allow the person who had drawn that picture to be known as the architect. This suggestion proved very sensible in the end.

● Everyone then became a carpenter. Saws, hammers, planes, squares, chisels, and plans gradually helped to bring form to the pile of lumber and the sacks of nails.

● Excitement ran high when one morning the problem of a name came under discussion. It was agreed that the best name would be none too good for such a wonderful house. After a second day of discussion the name was chosen. Joyce tells about it in her story:

● "Yesterday we talked about a name for our house. We could not decide upon any so today we talked some more. Some kids have such crazy ideas.

● "We decided that each of us would write a name on a piece of paper. Mrs. Worsley copied them all on the board. When she got through Margaret stood up and said, 'I know a name I wish we could call it.' She said the name was Little Happy House. We asked her why she thought that would be a good name and she said because we had all been so happy and glad while we were making it. That was a real good reason, too. We all liked that name right away. Mrs. Worsley said we should vote. We voted and every-

one voted for Little Happy House, so we named it that and have been happy ever since."

● The problem of painting the house next engaged the interest of the children. They discussed the reasons for painting a house and found that preservation and beauty both play a part. The kinds of ingredients used in paint were listed for the class by a second grade boy whose father, a painter, had given him the information.

● Colors and color combinations for painting homes and for this particular one, caused much discussion. One boy said, "People should be careful how they paint their houses because other people have to look at them." Another said, "Every house should be full of color." Finally the scheme was determined by vote and was white walls, green roof, and pink trim.

● The curtains were the first of the interior furnishings to appear. They were the joy of every child's heart. Josephine wrote of them:

● "We girls are making our curtains. They are so darling. They are white with tiny ball trimming around the edge. We have made (Continued on page 10-a)



The little house is finished

# CASTLE PROJECT

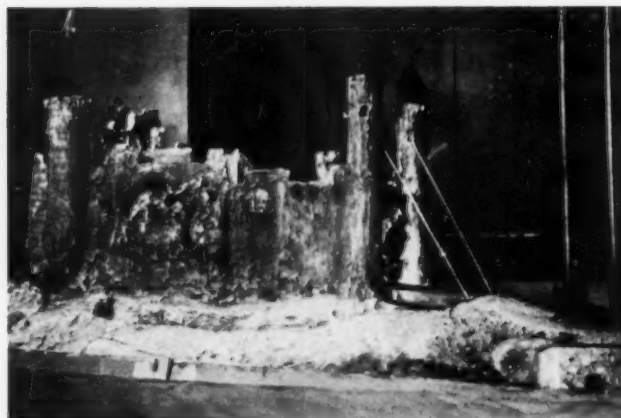
MISS NESVOLD, Teacher, 6th Grade  
Wadena Public School, Wadena, Minnesota

**L**IFE in a medieval castle became quite real to the sixth grade after constructing a miniature model in their room. After a study of the Middle Ages the thirty-nine children were unanimous in their desire to construct a castle as a project in art.

● A large table measuring three feet by six feet was selected upon which to construct the castle. Detailed plans (both surface and vertical) were first made. The use of a scale became a real issue for actual measurements had to be reduced to fit the paper plans and enlarged to fit the proportions of the table. The best plan was selected—a plan showing the fortification with a winding road leading up through the peasant's fields.

● In order to build up height for the cliff, old newspapers were crushed and pasted down with long strips of newspapers. Next a cardboard wall, oatmeal box towers, a workable wooden drawbridge, a secret exit, a moat, a winding road, and various buildings (donjon, chapel, kitchen, storehouse, stables, peasant huts, and dog kennels) were constructed as group or individual units. Plaster of Paris applied to these, marked and painted (with water colors) to represent cut rocks, gave the appearance of a true stronghold. A coating made of a mixture of wood ashes, salt, and water was spread over the sides of the hill, the outer courtyard, and on the road. Real rocks were inserted in various places to create a more realistic rocky effect.

● The moat was lined with Plaster of Paris and tinted blue. Evergreen branches and tufts of grass on the sides gave a suggestion of vegetation. Soil was added at the bottom of the cliff.



Wheat, corn, and grass was planted to represent the fields of the peasants.

● Horses, cows, and dogs were sewed and stuffed. Dolls were dressed to represent the knights and ladies of old.

● The outcomes of value derived were many and varied.

1. Deeper appreciation of and a keener interest in castle life
2. An increased vocabulary
3. Greater confidence in one's creative ability
4. An unbiased appreciation of individual differences
5. A feeling of democracy in the schoolroom
6. Ability to make and follow a plan
7. Ability to judge values
8. Ability to work cooperatively
9. Ability to take and give criticism
10. Ability to meet success and failure
11. Some knowledge of the use of Plaster of Paris
12. Power of observation strengthened

# A PROJECT IN INTEGRATION

HEDUIC ULASAK  
Lakeview High School, Chicago, Illinois



**I**NTegration plays an important part in our school curriculum. Fortunately, many of the pupils in the Special Arts class last semester were also in one of the clothing classes. This made the integration of art and clothing study very convenient for these first year high school girls. After learning about color and design and how it applied to the choice of clothing, and while learning about the steps in the process of constructing a garment, the girls decided



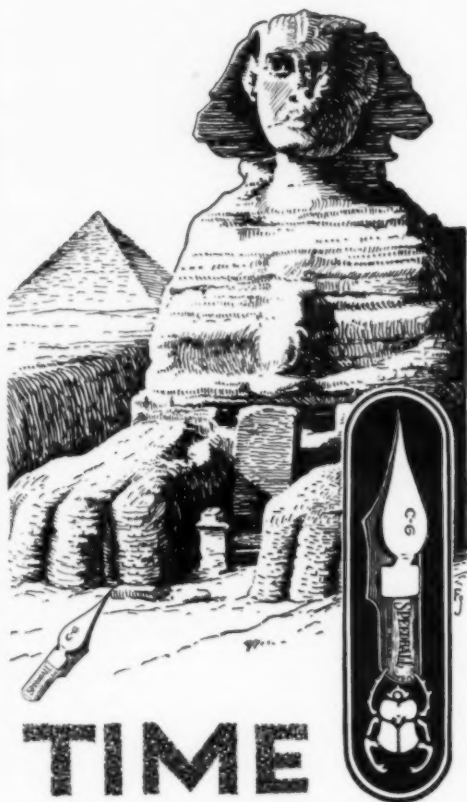
to draw a mural. They first planned the important steps they wanted to illustrate. Then they had models pose to illustrate these processes such as choosing the colors, materials and patterns, laying the pattern, cutting the garment, and fitting the dress.

● This mural made on manila paper with colored chalks was later used as a back drop before which the clothing class displayed their finished garments.





# EGYPTIAN



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School Arts, April 1940

## "THE COTTAGE" AND HOW IT GREW

(Continued from page 267)

• It has surely justified the time used in its building and has stimulated interest in creative work for useful things to the place that eight of our older boys who helped on it are now eager to go to pre-vocational school, instead of feeling that by going they were being punished for being underprivileged in academic subjects.

• It's a grand thing, and as I write a youngster with a toothache is in the bed, with toothache wax on his hurt, and is fast asleep.

## "BEHIND THE PEN" WITH THE COSTUME DESIGNER

(Continued from page 272)

cannot say what yellow says, neither can red or violet.

• One of the pleasantest features of fashion art work is the unusual sympathy and good fellowship that exists among artists, which is seldom duplicated in other professions. One has the stimulation of meeting and associating with people of culture and intelligence and congeniality of taste. Of course, there are disadvantages in this line as well as in others. During the busy season an artist's work demands her constant attention. Sometimes she works far into the night with back bent, and yet under all this strain, both mental and physical, her work must never let down or decrease in quality.

• The salary of a fashion artist is very good; even for mediocre work the pay is very much better than in most lines and for superior work it is extraordinarily high. Not a few free lance artists make from five thousand to ten thousand a year and some of *Vogue* and *Harper's Bazaar* artists are reported to earn fifteen or twenty thousand a year which is, of course, exceptional. In New York City ten dollars is about minimum for a simple figure and several figures a day can be managed.

• Remember the great art of Garment Making is second only to the Steel Industry, and to quote Miss Florence Levy: "Drawing is the foundation of all manufacture whether it is the making of a tiny screw or a public building a letterhead, or a piece of brocade; 'the man behind the pencil' is as important in the industrial struggle as 'the man behind the gun' in military war."

—Student Editor

## MACHINERY AND THE EVOLUTION OF THE HOME

(Continued from page 284)

• Then another idea! Why not have the pupils describe the part machinery had played in the game of the evolution of the home, DRESSED IN THE COSTUME PARALLELING THE PARTICULAR PICTURE DESCRIBED?

• This plan was enthusiastically received. Some set to work procuring data that the costumes might be historically correct. Others collected costume material. Some who like to write prepared the talks which were to be given. Speakers volunteered; classmates supervised the preparation and the costuming of the speakers.

• Two boys brought broomsticks, and mounted the frieze so that it could be rolled and unrolled from both ends like a scroll. Incidentally, when Assembly day came, not one felt more important

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The un-inked block and a print from same block look alike. What is cut out of block shows white, what is left shows and prints black. The design may be scratched through the black surface and completely visualized before cutting. Character of line and tonal values may be arrived at directly on the block.

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than did the scroll bearers as they solemnly rolled and unrolled just enough of the frieze at the right time to suit the convenience of the speaker.

• Others sought suitable musical numbers, and a poem or two. Those who had no special parts on the program were assembled at the back of the stage, and formed the chorus. Every member of the class was determined to do something and did it.

• The types of shelters illustrated ranged from that of the Tree Dweller, Cave Man, A Wigwam, Cliff Dweller, A Pueblo, An African Hut, Igloo, Log Cabin, Chinese House, Modern American Home, Skyscraper Apartment.

• The reading included Scripture, "The Path to Home," by Guest, and Longfellow's "Home Song."

• The musical numbers contained short renderings from "America the Beautiful," "The Anvil Chorus," "The Forge," "Home on the Range," "My Old Kentucky Home," and as a finale—"Home, Sweet Home."

• It can readily be seen that this was a real activity, complete in that it called into play every subject being taught to those of this group. It gave opportunity for unified group work; it gave opportunity for various types of individual work; it unified the class leaving them ready and eager to work together on what next might fall to their lot. It paved the way for other units based on modern lines of thought. It gave to those pupils a feeling of work well done!

• Yet, without the art work as a correlating and a vitalizing medium, the unit would have proved dull and commonplace! If the conservative teacher, who fears somewhat to take up these modern trends, with young pupils, will establish a point of contact through the art work, she will find herself more than repaid for the effort put forth, by the real awakening which will ensue!

## BUILDING AND FURNISHING A HAPPY HOUSE

(Continued from page 287)

every stitch ourselves. It is hard to sew ball trimming on because the balls catch on the thread and they get tangled up. I love these little curtains. They are so sweet and white and rosey pink."

• Eleanor's story revealed that the technique of hooking a rug was too difficult and time-consuming for tiny hands.

• "We made a rag rug for our house. It was the hardest thing we did, I think. It took so long. We made it out of silk stockings, rags, and a barley sack. We cut the rags into little pieces. We pulled them through the sack. We cut them when we were all through. We had to mix our colors so they looked well together. We got tired working on the rug. We played we were fairies mixing colors but I got tired of being a fairy. Betty and Edna finished the rug and lined it. It looks very pretty on the floor. I am glad we finished it."

• All the children worked on the furniture. John's comments are interesting:

• "Our furniture is made out of orange crates and boxes. We upholstered the chairs with pink and white chintz. They are so cute. I hope the eighth grade boys won't come in after school and sit on them."

• Pottery dishes, pictures on the walls, tablecloths, and all the things that complete the furnishings of a home were made and arranged by the children.

• The charming interior necessitated some extra bits of beauty on the exterior. These came in the form of white flower pots on the window ledges, a carved wood bird knocker on the door, and a white picket fence all around the house. On the gate perched a bird house—a Little Happy House in miniature.

• Preparations for a house-warming went forward when the last finishing touches were made. Everyone designed an invitation and the class chose the best one, which was mimeographed.

School Arts, April 1940

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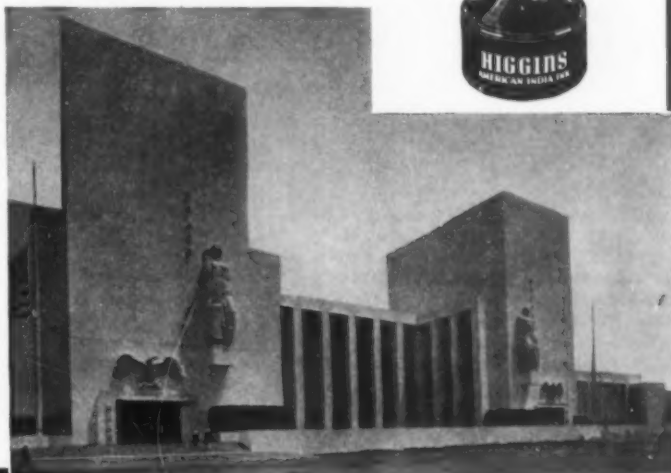
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colored with crayons by the children, and sent to parents and friends.

● On the eventful afternoon hollyhocks and ivy grew by the fence while roses and honeysuckle clambered over the walls of the little house.

● Tools, books, written work, paintings, drawings, and all the other interesting things the children had done were on display for the edification and pleasure of the visitors.

● The boys and girls gave a program in which they presented original verses, songs, and compositions. After the program, refreshments were served by these same children who acted as hosts and hostesses.

● Art is a part of daily life and here indeed was a good example of it in the lives of second and third-grade children. Little Happy House was truly a happy adventure for them, for the teacher, and even extended its cheerfulness and beauty to many parents and friends.

## Conventions

### ON TO CINCINNATI

The Western Arts Association is to hold its next annual convention in Cincinnati, Ohio, April 17-20. During the almost half century of its existence, the association has had a remarkable record. With the exception of one year, 1918, due to the depression caused by the war, it has held annual conventions which have been inspirations to members from every section of the country.

This valuable organization had its beginning in the year 1893, at the Chicago World's Fair. There a group of art teachers and supervisors, inspired by the value and character of the art exhibits in the Educational Hall resolved to organize an association for the purpose of meeting annually to exchange ideas and display exhibits of work done.

By agreement they gathered in the Chicago Manual Training School and formed a temporary organization which formed the nucleus of Western Drawing Teachers Association.

After the election of officers, appointment of committees and adoption of constitution, it was decided to hold its first annual conference or convention in Milwaukee, Wisconsin, the first week in May, 1924. Since that time annual meetings have been held each successive year. From a small group of less than one hundred the association rapidly grew to close to a thousand members.

The most noted lecturers and experts in art education in the country have appeared on its programs. Its exhibits have grown in excellence with the years and annually give a fair cross-section of the best work done throughout the Middle West.

(Continued on 12-a)

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In time the name of the association was changed to that of the Western Drawing and Manual Training Association and again, to give recognition to other allied arts, it was given its present name.

The annual meetings and exhibits have been recognized among the most effective factors in the development of progressive art education.

In addition to the exhibits of the school arts the various commercial bodies display the latest literature and accessories pertaining to school arts.

Anyone desiring to be informed as to the latest and most up-to-date ideas in the profession of art education should not fail to attend their meeting in April.

Every important city in the Middle West has entertained the association. The coming convention will be the third meeting to be held in Cincinnati and the sixth in the state of Ohio.

At the two meetings held in Cincinnati the city established among the membership an enviable reputation for its hospitality. Today it is even better prepared to entertain the association than in previous years. The following are some of the numerous innovations: New schools have been erected; the Art Museum has been extended; the beautiful Netherland Plaza Hotel has been added to the large number of splendid hotels. This hotel is of such capacity as to provide for all meetings with ample space for educational and commercial exhibits in close proximity and under the same roof.

The Charles P. Taft residence, now a public museum, with its large collection of Masterpieces, is within easy walking distance of the headquarters.

Cincinnati is an ideal city for a meeting of the association because of its well known reputation as an art center. Among its famous schools of Art are the Cincinnati Art Academy, School of Fine and Applied Arts, University of Cincinnati, the Ohio Mechanics Institute, and numerous private schools. Among its other attractions is its beautiful setting on hills overlooking the Ohio River, affording many pleasant excursions with the surrounding country and across the river into Kentucky.

To visit Cincinnati for this Convention will be a great experience both for profit and pleasure.

So plan to be there April 17-20.

(Ed. Note. Our good friend William H. Vogel, former Supervisor of Art in Cincinnati who wrote the above forgot to mention one thing that greets each visitor to Cincinnati who arrives by train. The decorations on the railroad station walls are a treat in themselves. The last time we were there, we spent an hour gazing at these cartoons depicting the city's industries. This work was done by famous artists. Viewing these decorations will take many a kink out of the back of your neck and will put many a wave of admiration in your soul. P. G.)

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President Margaret H. Erdt in writing about the program speakers said, "We have already had acceptance from Mr. Victor D'Amico of New York and Dr. William Warner of Ohio State University, Columbus. The remainder of the program will be composed of local artists and educators."

## MIS-SPELLED

The addition or omission of one letter in the name of a person is always annoying and sometimes disastrous. Such an error occurred on Page 232 of the March *School Arts Magazine*. Miss Nellie Still should be credited with the experiment illustrated there—not Nellie Sill.

School Arts, April 1940



## SYRACUSE UNIVERSITY COLLEGE OF FINE ARTS SUMMER SESSION • JULY 1 TO AUG. 9

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### NEW PROJECT PLAN PROMOTED IN SCHOOL ARTS

The E. A. Sweet Leather Company, of Binghamton, New York, manufacturers of EASCO Leathercraft sets and materials, is introducing, through the medium of *School Arts Magazine*, an entirely new series of lessons for classroom leathercraft work with its "Project of the Month Plan."

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### CHARTER RECEIVED

The Universal School of Handicrafts in Rockefeller Center announces receipt of a charter from the Board of Regents of the State of New York, granting it the status of a non-profit educational institution.

The school, founded less than five years ago by Edward T. Hall, its present director, has given training to more than 2,500 persons representing varied business, professional, social and educational endeavors. Mr. Hall announced also that the school will continue to work closely with leading progressive educators and that an advisory board is now being formed.

New courses for occupational therapists and teachers will soon be scheduled, as well as individual instruction planned to meet the special requirements of teachers of the blind and crippled, youth leaders and directors of creative centers.

### PRATT ART SCHOOL AGAIN HOLDS ANNUAL EXHIBIT AT RADIO CITY

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This year's exhibit will feature socialized architecture, the production of a magazine, window display, new designs for industry, illustration for the comics, modern textile design, and community projects for art teachers.

### CREDIT

Credit for the references and the quotation on Page 189 of the February *School Arts Magazine* should be given to *The Christian Science Monitor*, which is the "international newspaper" referred to.

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Mr. Lemos has a long record in the art education field at the University of California and the California School of Arts. He is author of numerous illustrated reference collections and books: "Applied Art," "Art Ages," "Indian Arts," "Leathercraft," "Art Metal Craft," "Ships in Decoration" and over 50 others.

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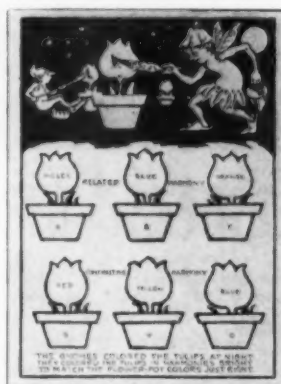
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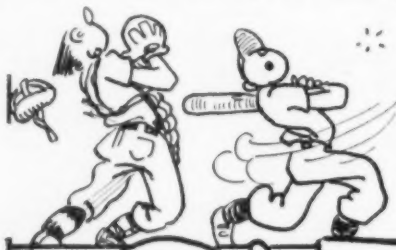
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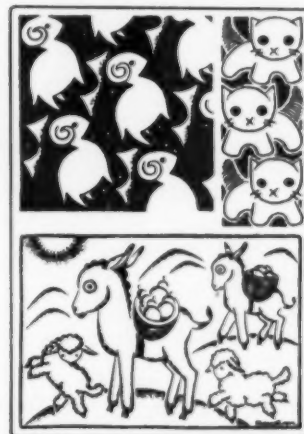
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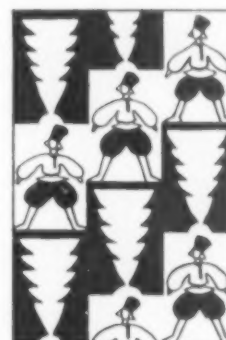
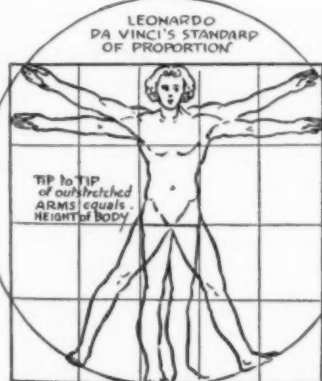
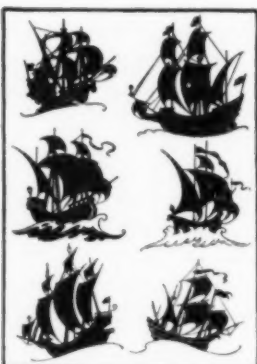
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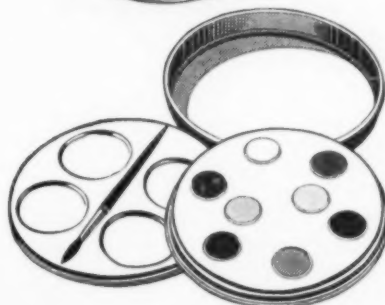
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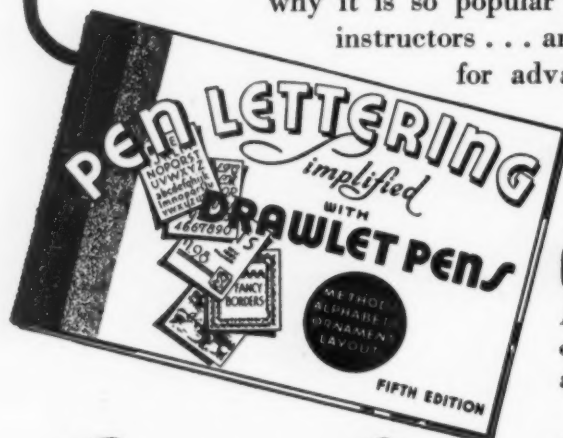
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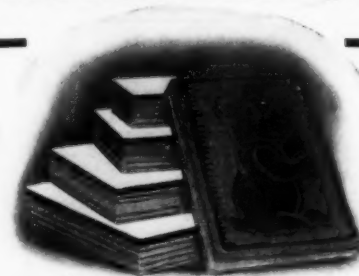
Woodbury, who died January 20, was recognized as an outstanding teacher in art education and was represented in all large art galleries in the country. He had conducted the Ogunquit school for 36 years. In addition he had conducted a winter school at Boston and was a lecturer at the Chicago Art Institute, Dartmouth College and other schools.

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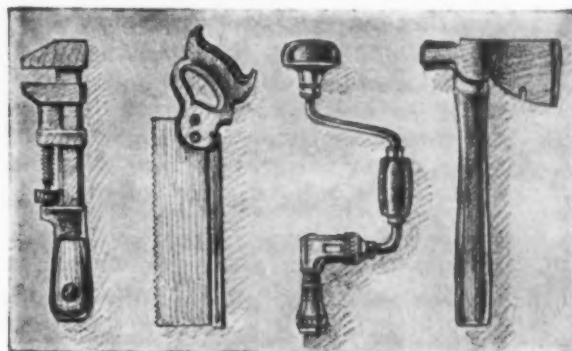
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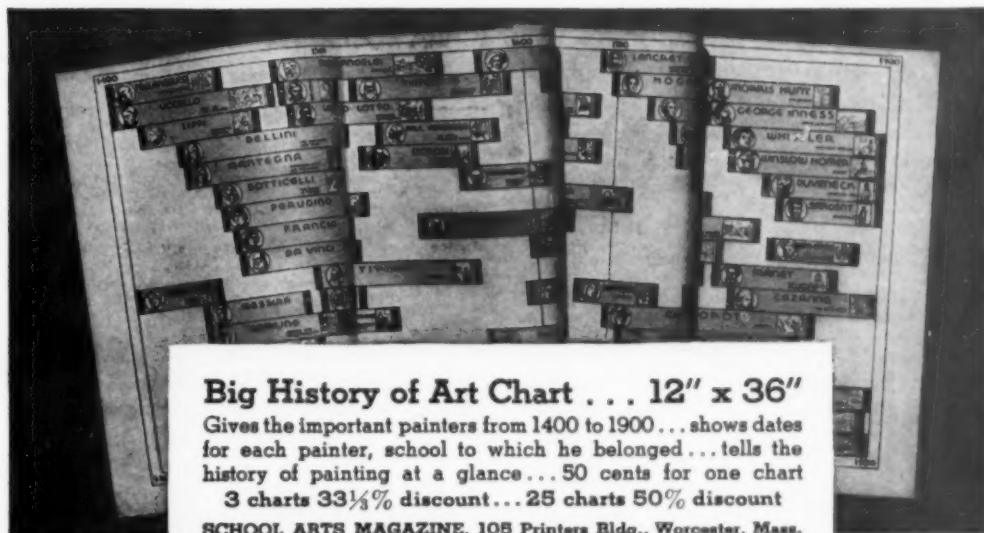
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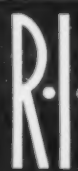
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and Millard Sheets. Adobe villages, village chapels, corrals, running streams and mountains provide a variety of subjects for outdoor work. Most of the models are picturesque Taos Indians. The dates are June 10 to August 3. For detailed information ask for SS-5.

The California College of Arts and Crafts of Oakland announces plans for its thirty-fourth Summer Session. The summer curriculum will appeal to hobbyists as well as to professionals, public school teachers and supervisors in the arts and crafts and to students, to all who wish intensive study under authoritative specialists. Leading among visiting instructors will be Miss Emmy Zweybruck, Viennese expert in practical graphic and textile design, and Rupert Davidson Turnbull, authority of ancient and modern technic and design in painting and drawing. The dates—June 24 to August 2. Further information may be obtained by asking for SS-6.

To a Summer Craft Camp in the famous Sebago Lake Region, at Raymond, Maine, the Craft Center School of Boston moves its popular courses for craft teachers and advanced students. Six weeks' intensive study in metalry, bookbinding, pottery, weaving, stained glass, leather work, jewelry, marionettes and many other crafts are available under master craftsmen. The instructors chosen are all practical craftsmen, who have become widely known through museum exhibitions, the writing of craft textbooks, and their success in commercial craft work. For more information ask for SS-7.

The International School of Art holds faith with its name again this year in spite of troubled times in its old haunts in Eastern Europe. Director Elma Pratt paints enticing word pictures of an International Art program that starts on the shores of Lake Erie, June 17 through July 25, then picks up, bag and baggage, for a tour of Mexico, July 27 through August 31. This unique program is best explained in Miss Pratt's own words, "Start with us, catch up with us, or meet us in Mexico." Ask for SS-8 for a more complete description of this interesting plan.

Among the recreational courses to be offered at Pennsylvania State College this summer are those in water color painting, oil painting, and figure sketching carried on out of doors. There will be a variety of courses in these fields, making it possible for the beginner as well as the advanced student to participate in creative work. Prof. Andrew W. Case will be in charge of the water color and drawing courses. He is a graduate of the School of Fine and Applied Art at Pratt Institute and his work has been widely recognized in recent years. Hobson Pittman, one of America's younger painters, now represented in the Metropolitan Museum of Art and the Whitney Museum of American Art, will be in charge of the oil painting courses.

Lee Townsend, well-known figure painter of New York, is to be in charge of the work in life drawing and figure sketching. Mr. Townsend studied at the Art Institute of Chicago, but has been established in New York for many years, where he made a reputation as a painter of scenes associated with turf and track and as an illustrator of books. For particulars ask for SS-9.



During its twentieth year the Boothbay Studios Summer School of Art offers a most varied and interesting program. Classes suited to a wide variety of needs on the part of summer students will be offered in the studios and out of doors. As far as possible the shores and wharves are used as settings. Climate and scenery alike combine with instruction to make the vacation profitable.

In addition to the usual courses offered, Matlack Price, so well known for his wide and authoritative approach to art instruction in several fields, will instruct special courses in Advertising and in Lettering. The courses are designed for beginners or advanced students.

In the department of Art Education Prof. Dorothy Sharples, Art Director and Chief Counselor in Art of Boston University, will conduct a seminar in this subject which is offered in addition to the regular courses.

Another innovation is an Industrial Design and Color Institute, offered in the main for designers in industry, but open to art instructors as well. Mr. Faber Birren, widely known expert in Color, author of many books on the subject, consultant to Walt Disney and numerous industries; and Harold Van Doren, prominent Industrial Designer and author of the recently issued textbook, "Industrial Design," are the instructors. The approach will be professional, but there is a great amount of useful knowledge for the teacher who is planning for the future.

Robert E. Dodds of the A. B. Davis High School of Mount Vernon, N. Y., will conduct classes in Art Education; Ruth Eriksson Allen will conduct classes in Pottery and Modelling; and Elaine Halpin Brown takes charge of the Crafts. Special Lectures this year will be given by James C. Boudreau of Pratt Institute, Royal Bailey Farnum of the Rhode Island School of Design, and Hugh Findlay of Columbia University.

Boothbay Harbor has long offered an ideal place for work in marine and landscape painting. Well balanced combinations of land and water with the added interests of the shipping and wharves, the many variations in color found near the sea, provide endless subject matter. Frank Leonard Allen will conduct the classes in oil and water color painting as usual. More complete details upon request for SS-10.

The General Catalog of the Summer Session of the New York School of Interior Decoration has just arrived and deserves the serious attention of anyone desiring a practical training course in Interior Decoration. Three courses are available as follows: Section A, Practical Training Course, July 8 to August 16. Section B, Supplementary Lectures on Vocational Subjects, July 9 to August 15. Section C, Supplementary Course in Drawing and Design, July 8 to August 16. Booklets are available. Ask for SS-11.

The College of Fine Arts at Syracuse University offers instruction in all branches of Public School Art Methods, Drawing, Painting, Illustration, Design and Ceramics, Lectures on Art History and Appreciation. Graduate and undergraduate courses are open to supervisors and teachers of art and for high school students preparing for an Art career. Syracuse University is located ideally for sketching and outdoor activities. The dates—July 1 to August 9. Ask for SS-12 when writing for details.

## BOOTHBAY STUDIOS Summer School of Art BOOTHBAY HARBOR, COAST OF MAINE

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**MATLACK PRICE** . . . . . School of Fine and Applied Arts, Pratt Institute  
Author, "So—You're Going to be an Artist"—"Architecture"—"Posters"

**HAROLD VAN DOREN** . . . . . Author of "Industrial Design." Industrial Designer, Toledo, Ohio

**JAMES C. BOUDREAU** . . . . . Director, School of Fine and Applied Arts, Pratt Institute

**RUTH ERIKSSON ALLEN** . . . . . Designer of Pottery and Faience

**ROYAL B. FARNUM** . . . . . Executive Vice-President, Rhode Island School of Design

**FABER BIRREN** . . . . . Consultant in Color to American Industry  
Author "Monument to Color"—"Functional Color," etc., etc.

**ELAINE HALPIN BROWN** . . . . . Formerly of Art Department, Brooklyn Polytechnic School

**ROBERT E. DODDS** . . . . . Author, "Handicraft as a Hobby." A. B. Davis High School, Mount Vernon, N.Y.

**HUGH FINDLAY** . . . . . Department of Landscape Architecture, Columbia University

**PROFESSOR DOROTHY SHARPLES** . . . . . Art Director and Chief Counselor in Art, Boston University

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# Eastern Arts Association 1940 Gold Award

## Given to Forest Grant, Director of Art, New York City

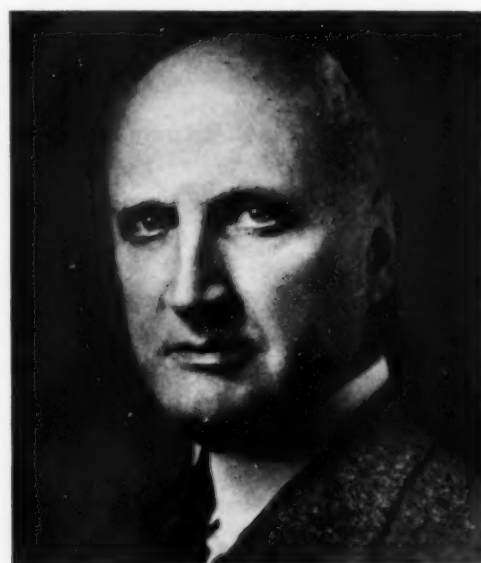
The Third Annual Awards of Honor were made to four members of the Eastern Arts Association at the convention banquet held March 29 in Philadelphia.

Gold Award to Forest Grant, Director of Art, New York City; and Silver Awards to Miss Genieve Secord, Supervisor of Art, Milburn, Maplewood, and South Orange, New Jersey; Miss Cecelia L. Hawley, Director of Art, Roslyn, L.I., New York; and Elmer A. Stephan, Director of Art, Pittsburgh, Pennsylvania.

Selections were made by the 1940 Awards Committee, William Longyear, Pratt Institute, Brooklyn, New York, *Chairman*; Royal B. Farnum, Executive Vice-President, Rhode Island School of Design, Providence; Leon L. Winslow, Director of Art, Baltimore, Maryland; Helen Cleaves, Director of Manual Arts, Boston; Harry Jacobs, Director of Art, Buffalo; Ernest Watson, Editor, *American Artist*, New York; and Augustus F. Rose, Director of Art, Providence.

Chairman Longyear, in announcing this year's Silver Awards, stated that they typified the outstanding work of over 50 who had been proposed for consideration.

*"for long and distinguished service in the field of Art Education"*



**Forest Grant**

Attended University of Chicago from 1893-1895  
Attended Chicago Art Institute from 1895-1898  
Graduate Pratt Institute 1901  
B.A. Degree from Columbia University, 1913  
Head of Art Dept., McKinley Manual Training High School in Washington, D. C., 1901-1904  
Chairman of the Art Dept., High School of Commerce, New York City, 1904-1924  
Art Director, New York High Schools, 1924-1930  
Director of Art of the New York City Public School System since 1930

## SILVER AWARDS *for creative and distinctive work in the field of Art Education*



**Elmer A. Stephan**

B.A. degree, University of Pittsburgh  
Graduate work at Carnegie Institute of Technology, New York University and Harvard  
Lecturer on the Carnegie Institute staff  
Editor and Illustrator of Art Books  
Member of Phi Delta Kappa  
Instructor of Art, Carnegie Institute  
Director of Art, Pittsburgh Public Schools



**Cecelia L. Hawley**

B.S.E. degree, Massachusetts School of Art, Boston, Mass.  
Graduate Study, Teachers College, Columbia University, New York University, A.M. degree  
Author of numerous magazine articles  
Supervisor of Art, Danbury, Connecticut  
Director of Art Education, Roslyn, New York



**Genieve Secord**

Graduate, Michigan State Normal School, Ypsilanti, Mich., and Teachers College Columbia University  
Research in the School of Classical Studies in American Academy in Rome  
Teacher in Horace Mann School and Lincoln School, New York  
Supervisor of Art, Milburn, Maplewood and South Orange, N. J.